ORGAN 135.

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Pedal Exercises,

for the

ORGAN,

Composed for the use of Students.

BY

W. T. Best.

OP. 26.

Ent. Sta. Hall.

Price 12/-

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Introduction.

The great success which has attended the development of a pure School of Organ-playing in England of late years would seem to indicate that the present elementary work may not be unacceptable to those who wish to acquire facility in the use of the Pedal, unquestionably one of the principal difficulties connected with the art of Organ-playing.

The CC Organ is distinguished from instruments of the GG compass, by having separate Stops connected with the pedal-board; — unless this portion of the instrument be complete, it is impossible to give the proper effect to organ music. Nothing can be more injudicious than the practice of placing only one, or at most three stops, upon the pedal of CC organs; — upon such instruments the effect of organ compositions is entirely lost, as the majesty of the instrument consists principally in the depth and power of the lower notes; besides which, by depriving the bass notes of their proper weight of tone, we sacrifice one of the principal advantages peculiar to the old organs; for although the GG scale entirely failed to produce a school of English composers for the instrument, it at least possessed perfect equality of tone throughout its entire compass, the power of the bass notes being continued in exact ratio with the middle and upper parts of the manual.

It has not been considered necessary to indicate the use of any particular stops in the following Exercises, as the numerous marks of expression, occurring in the part written for the manuals, are sufficiently suggestive to the student, and also may serve for the practice of the various forms of registering.

It will be best to play the Pedal part with the sixteen and eight-feet stops drawn; or perhaps, for the greater convenience of practice, to use the Open Diapason, sixteen-feet in the Pedal, coupled to the Great Organ manual, having the Diapasons eight-feet drawn.

W. T. Best.

London, August, 1852.

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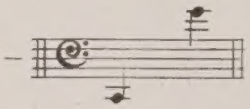
PEDAL EXERCISES

FOR THE ORGAN.

Op. 26.

W. T. BEST.

The compass of a complete Pedal-board is two octaves and half, from CCC to g;—  the true tone of the Pedal Organ however is an octave lower than the notation used.—

The chief difficulty presented to those who study the Organ is the acquirement of the Pedal Obligato, and as the separate and independent use of the Pedal is one of the great characteristics of the Instrument, it has been considered best to combine the use of the Manuals throughout the following exercises, in order that the Student may be accustomed from the first to the proper mode of playing the Organ.—

There are two ways of using the Pedal:— 1st By the *point* of each foot only.— 2nd By the alternate use of the *point* and *heel* of each foot upon different notes.—

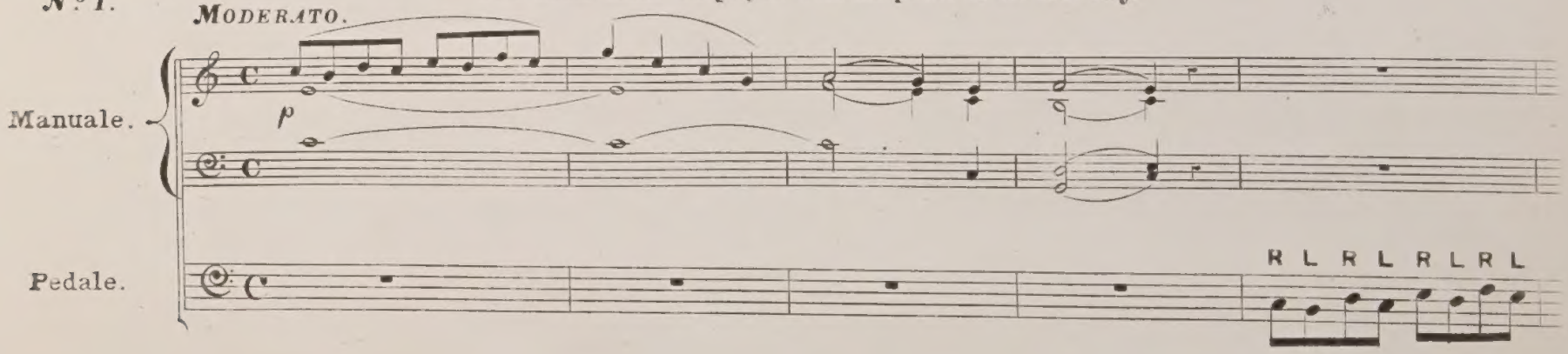
The most perfect system, however, is that which combines the peculiarities of both methods.— The first twelve exercises require the use of each foot only, as it is necessary to acquire facility in this manner before proceeding to the second method.—

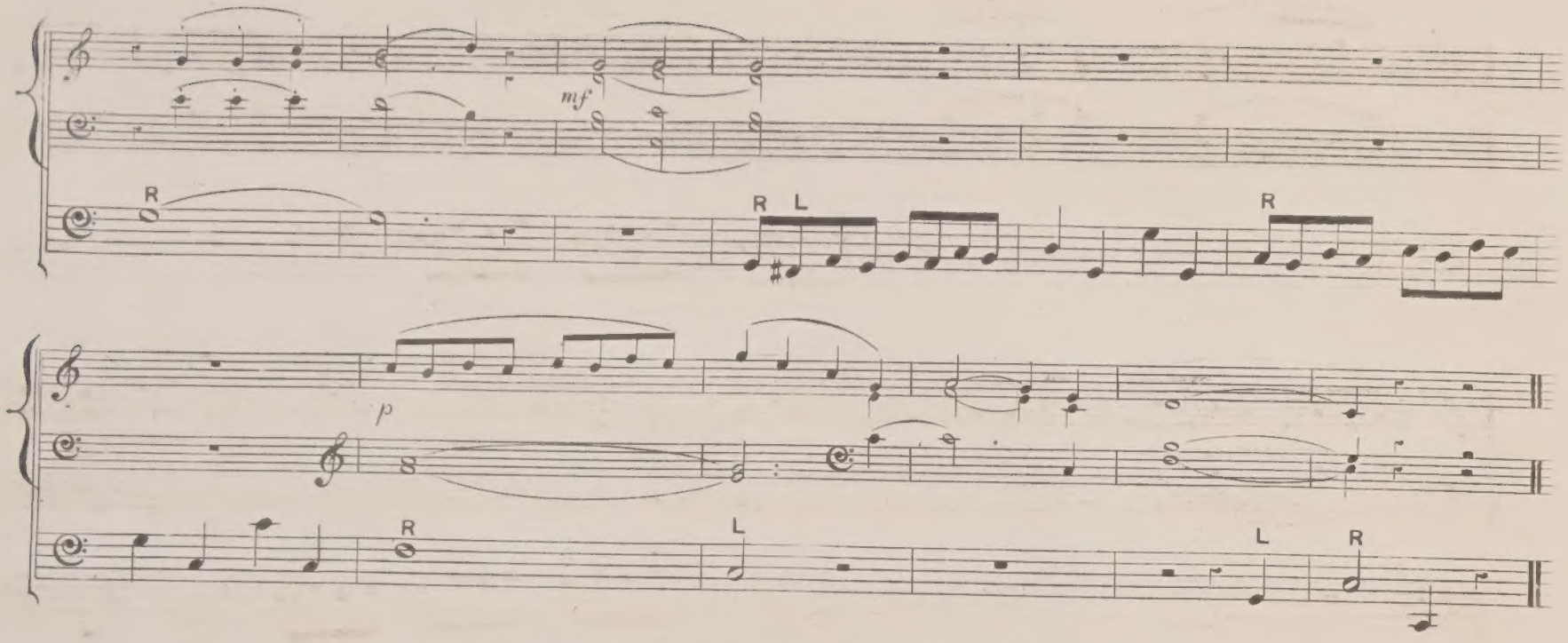
TWELVE EXERCISES for the alternate use of the RIGHT and LEFT FOOT.

FOR THE PRACTICE OF SMALL INTERVALS.

The notes must be played with the *point* of the foot only.

No 1.

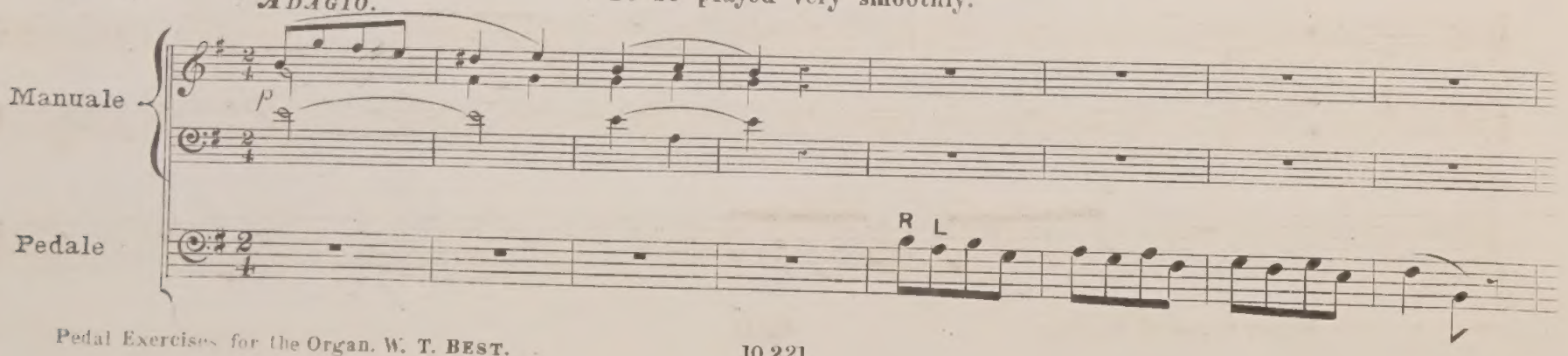


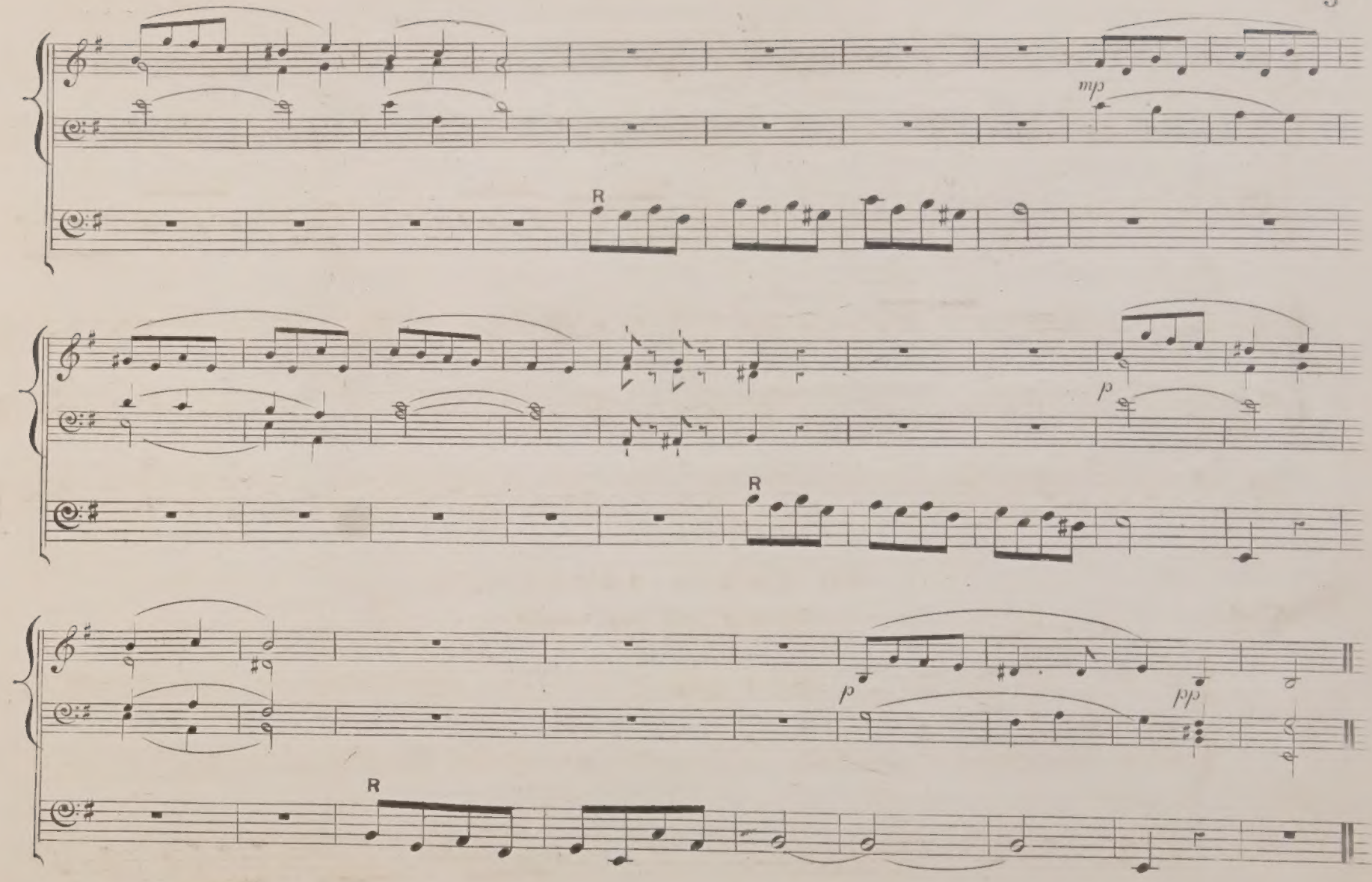


ON SMALL INTERVALS.

To be played very smoothly.

No 2.

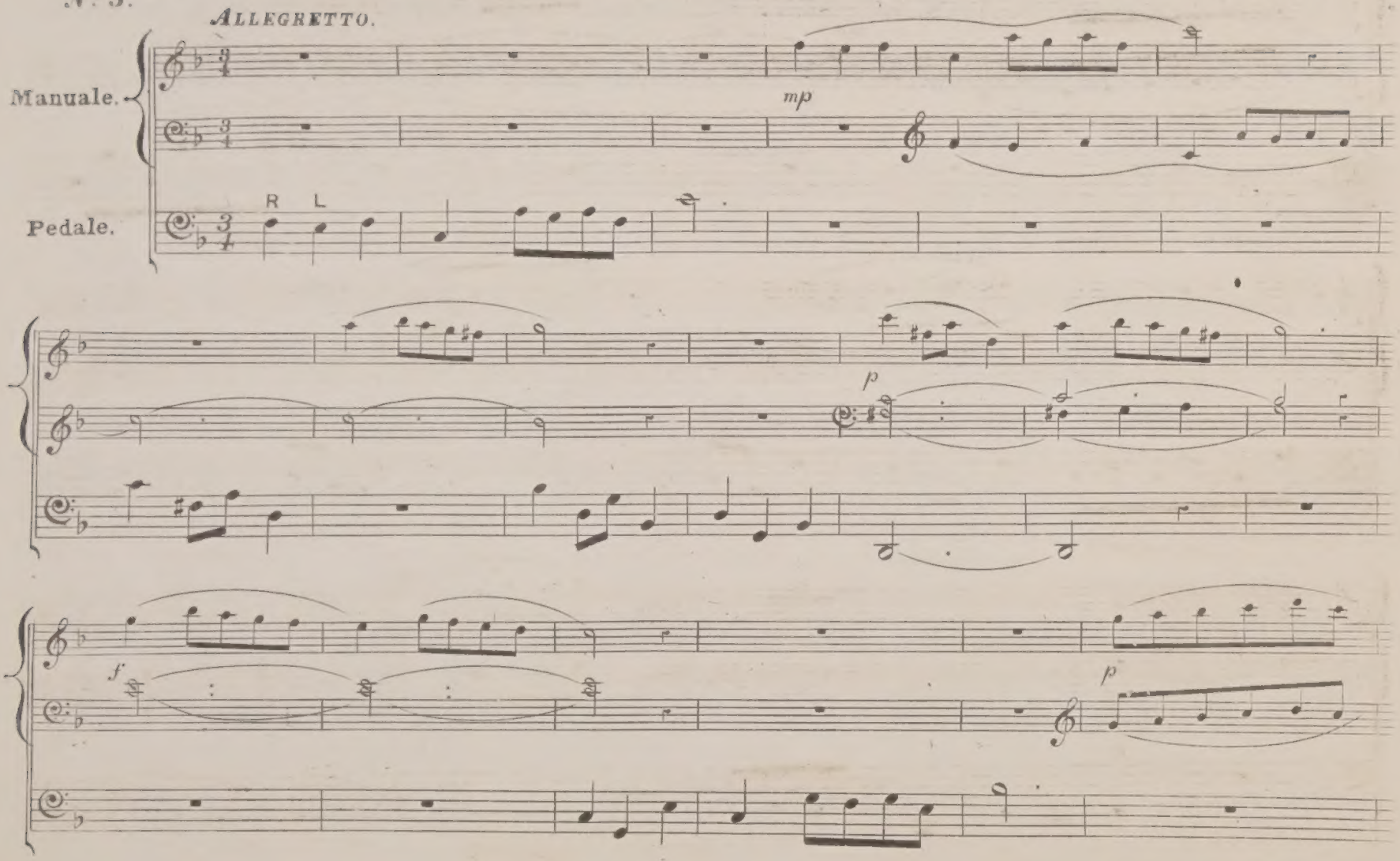


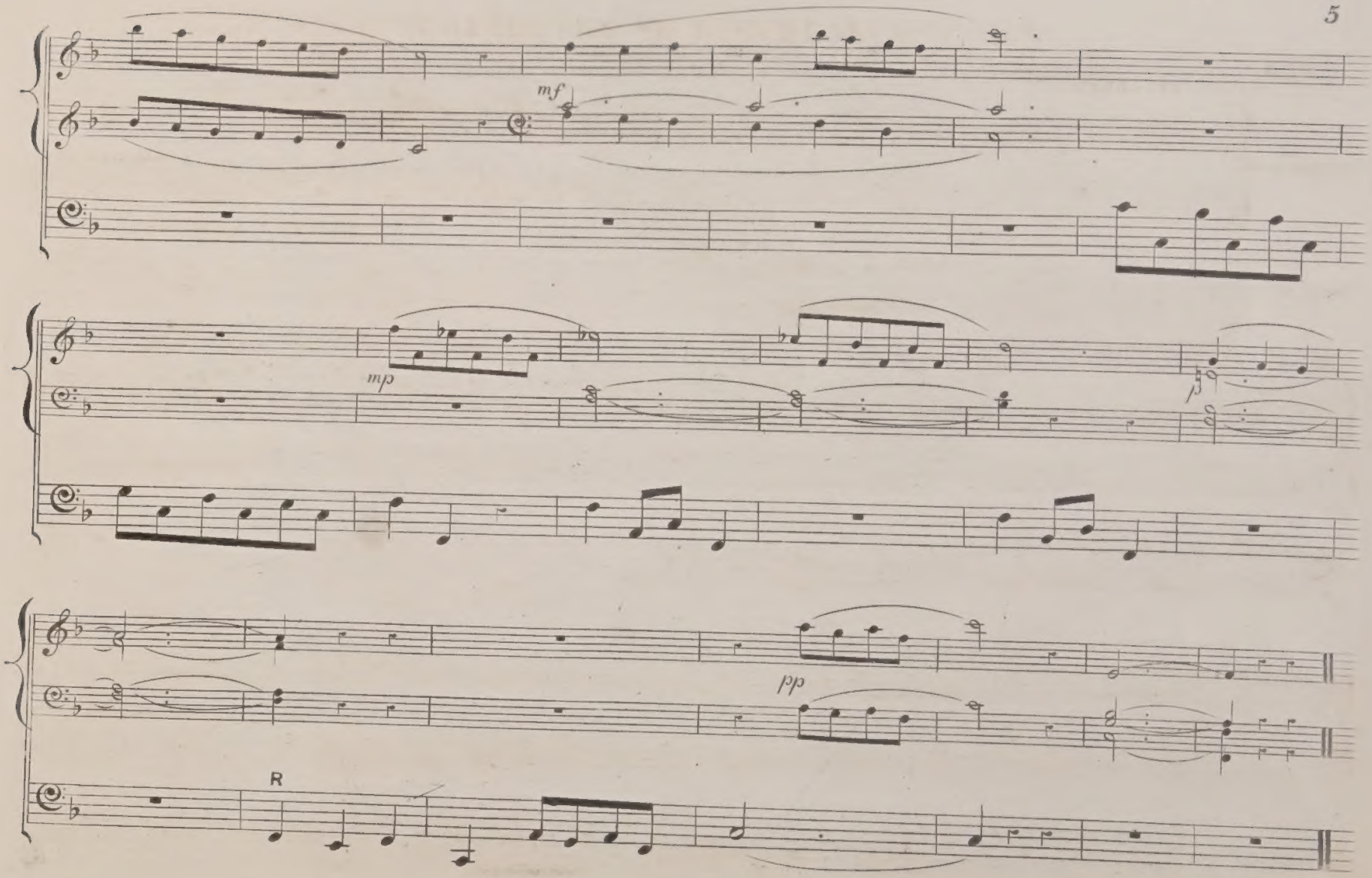

mp
R
p
R
p
pp
R

FOR THE PRACTICE OF EXTENDED INTERVALS.

N° 3.

ALLEGRETTO.

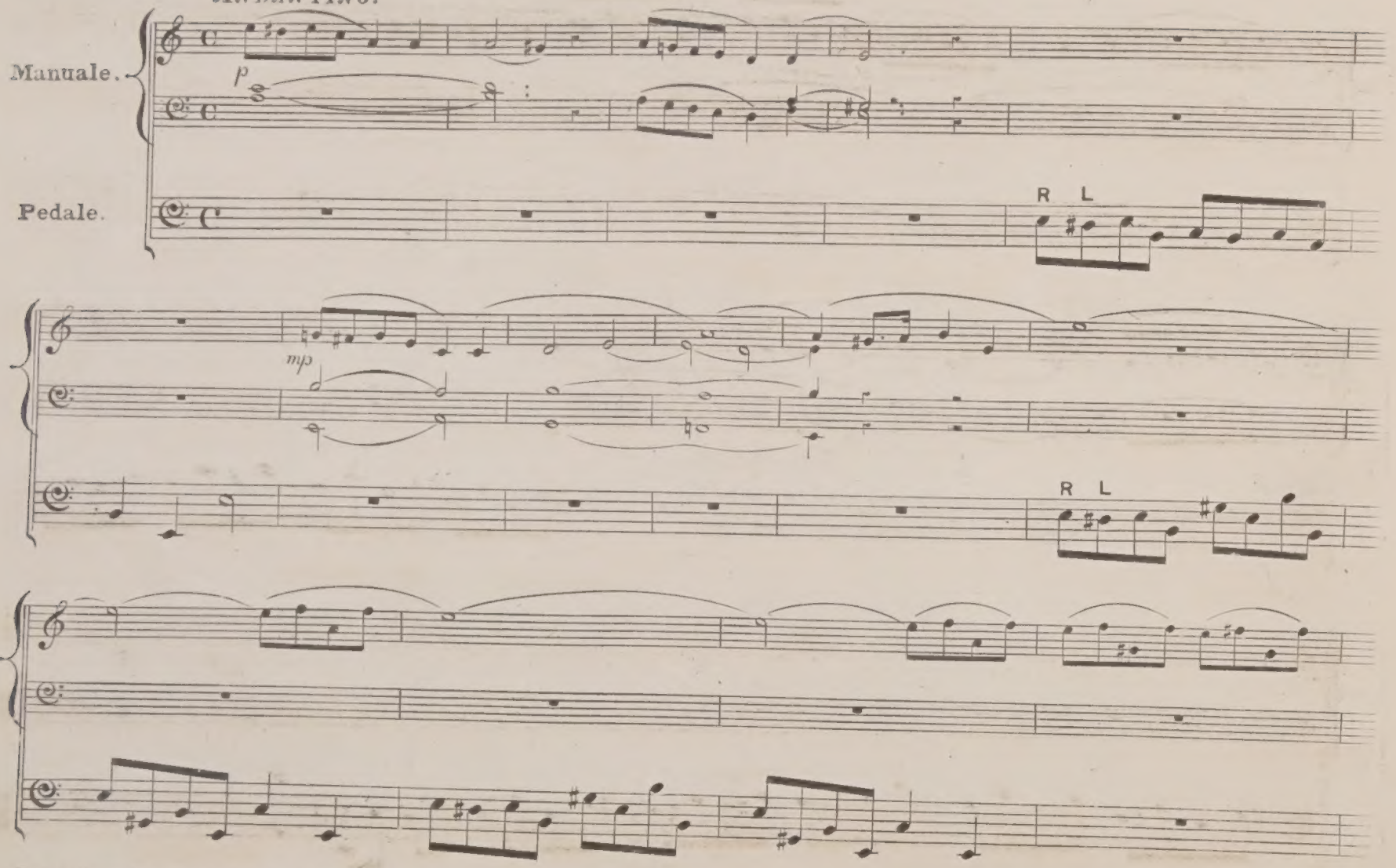


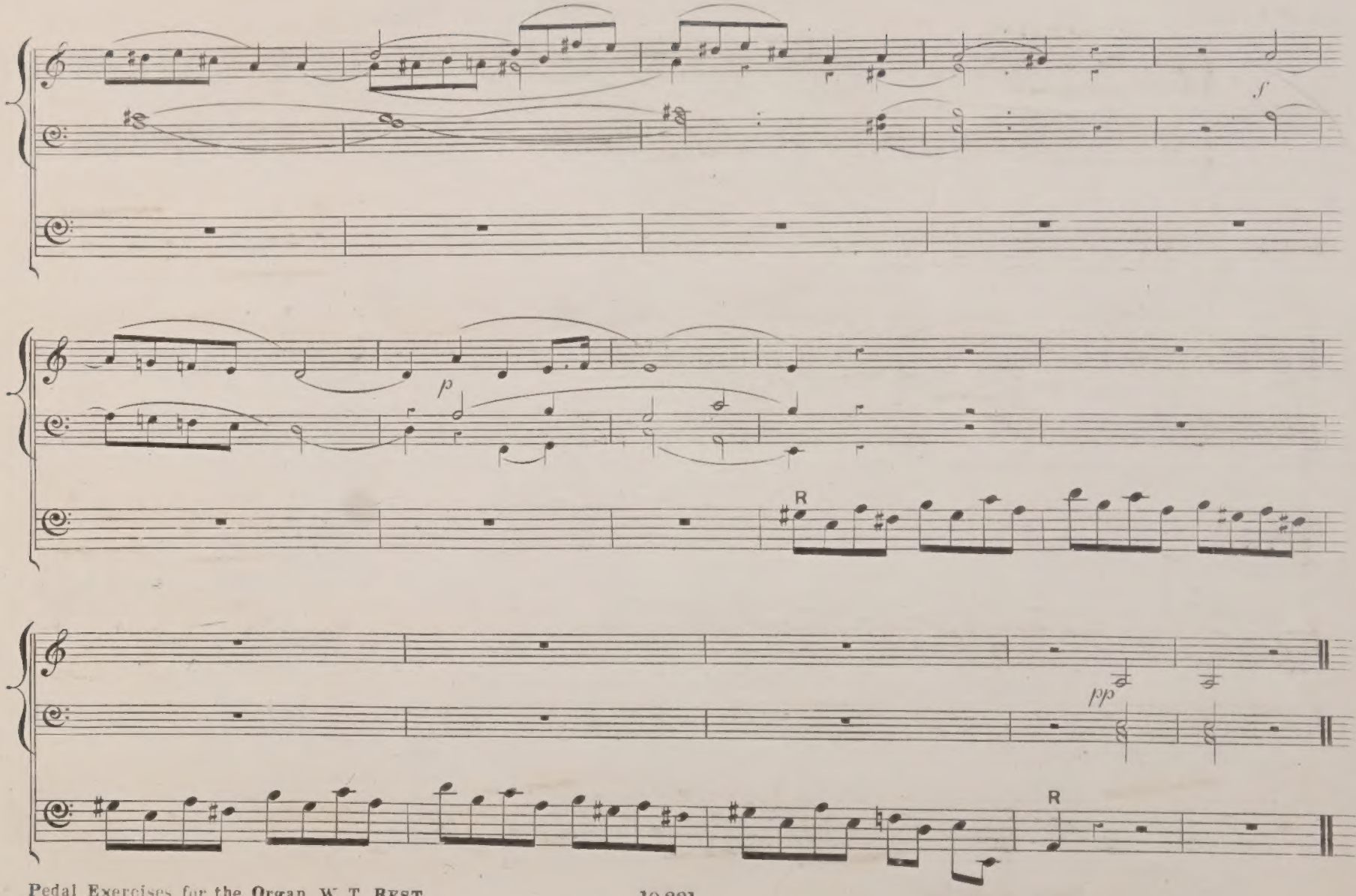

mf
mp
p
pp
R

PRINCIPALLY ON SMALLER INTERVALS.

No. 4.

Andantino.



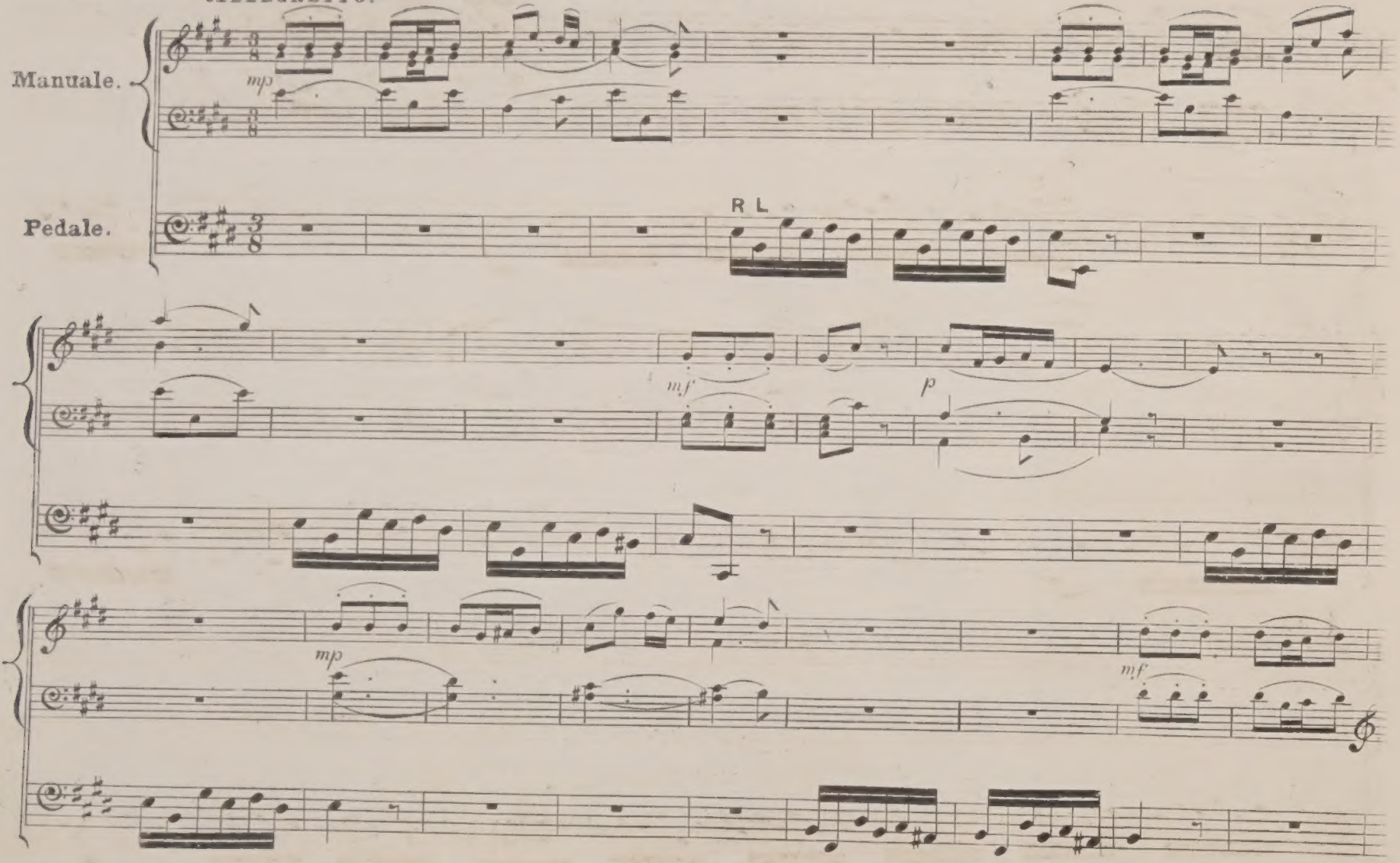

f
p
R
pp
R

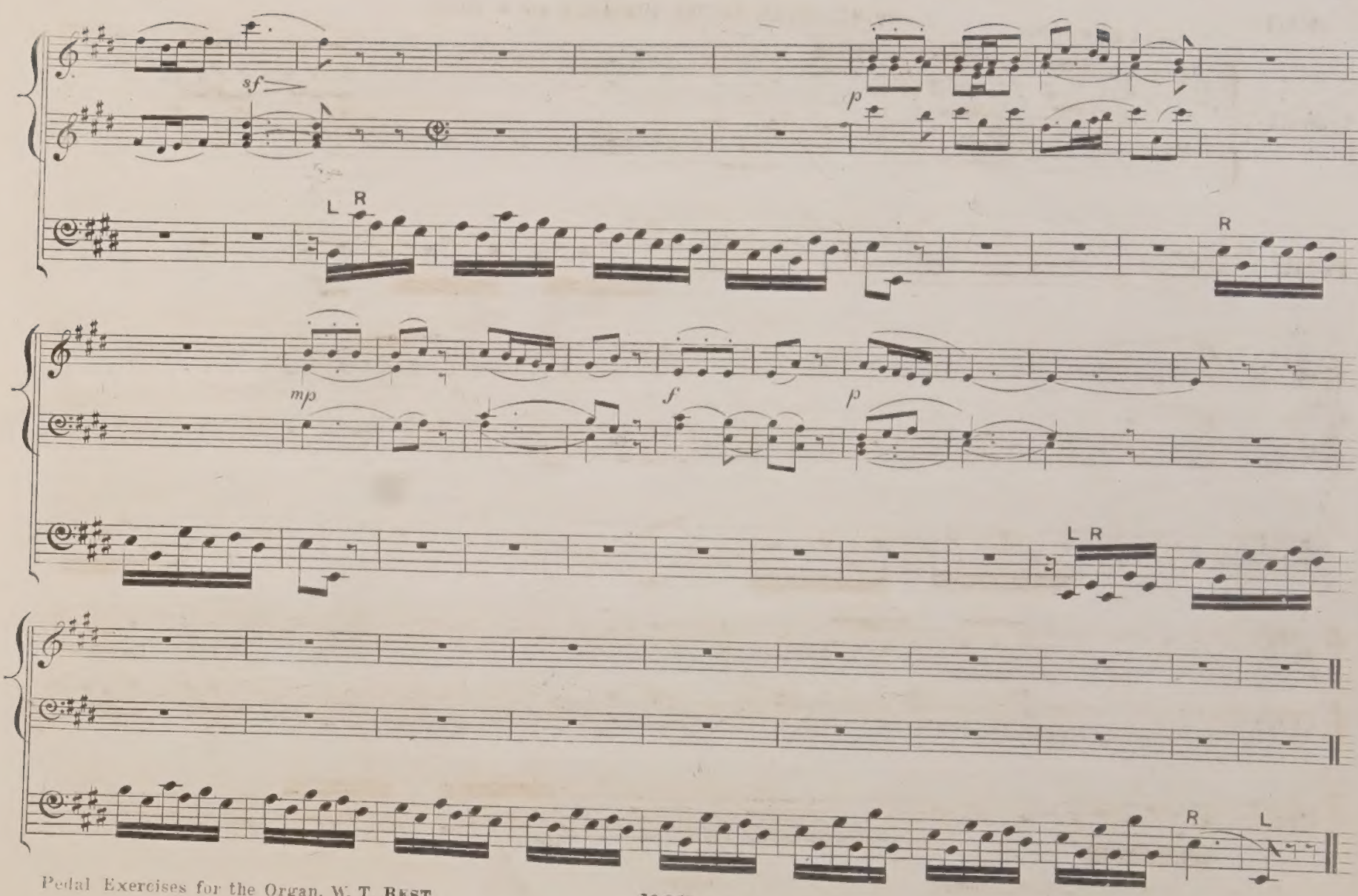
FOUNDED UPON SYMMETRICAL PASSAGES,

No. 5.

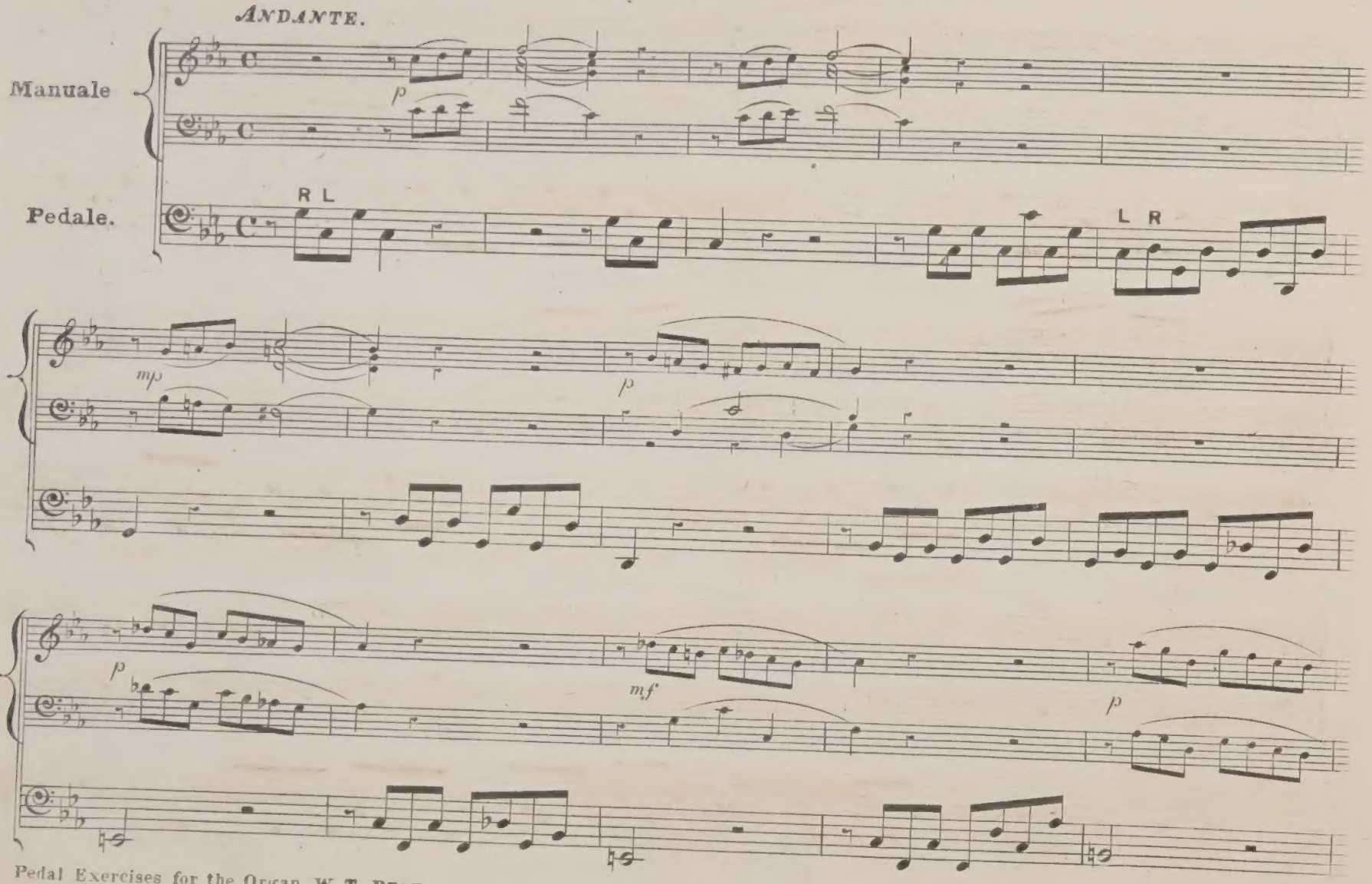
PRINCIPALLY AT THE DISTANCE OF A THIRD.

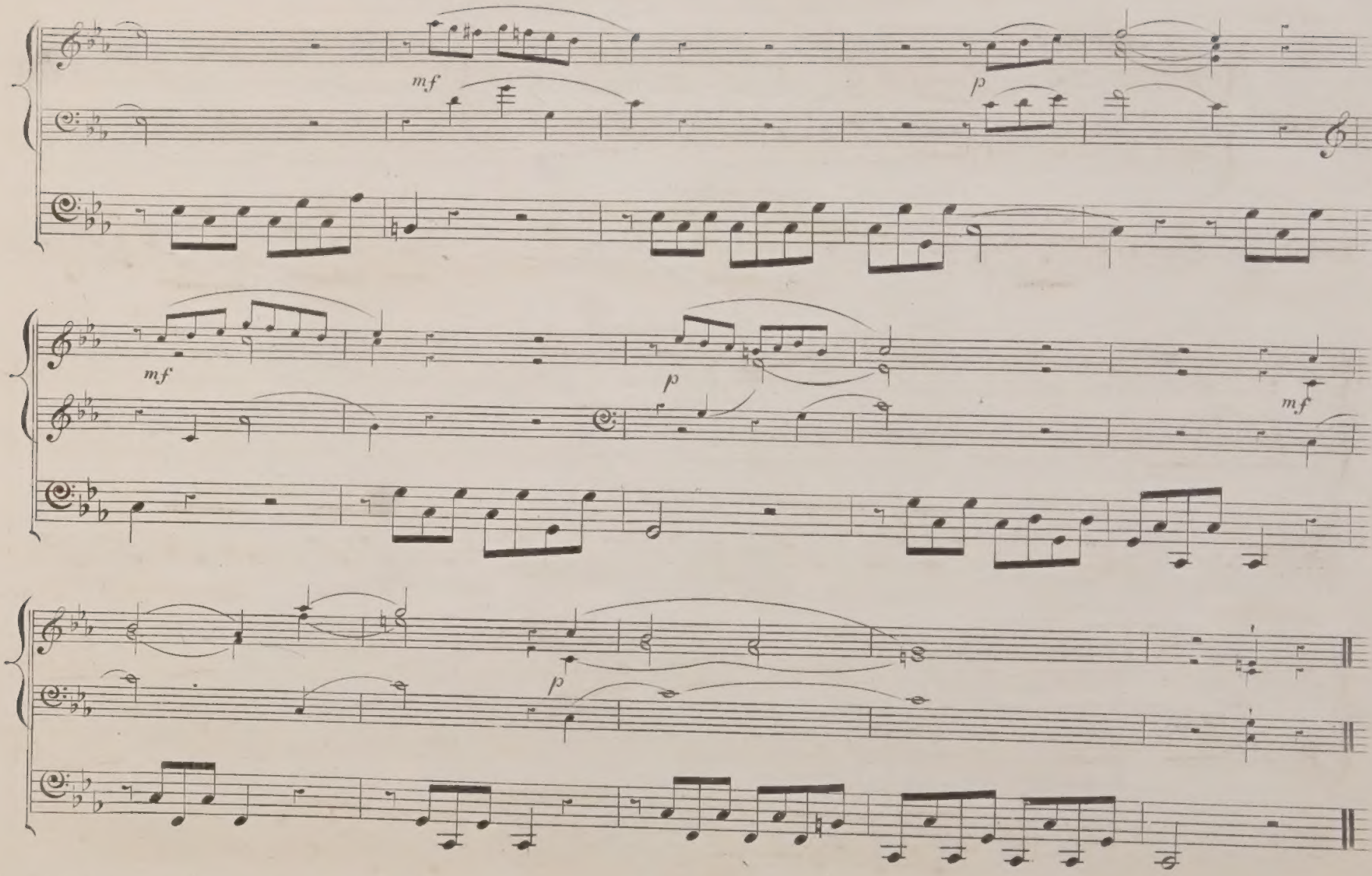
ALLEGRETTO.




sf
p
L R
R
mp
f
p
L R
R
L

No. 6. ON THE INTERVAL OF THE FIFTH.

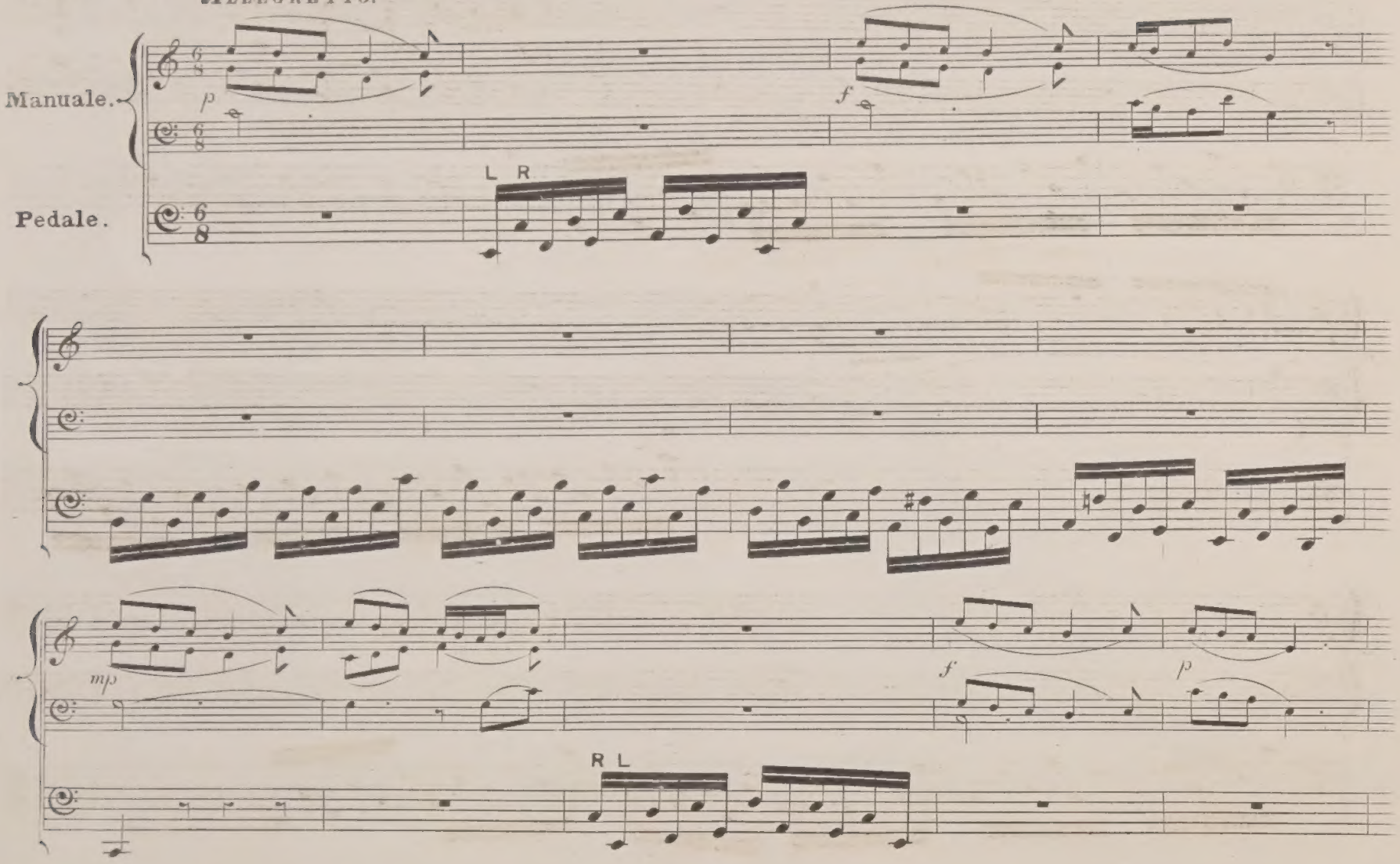


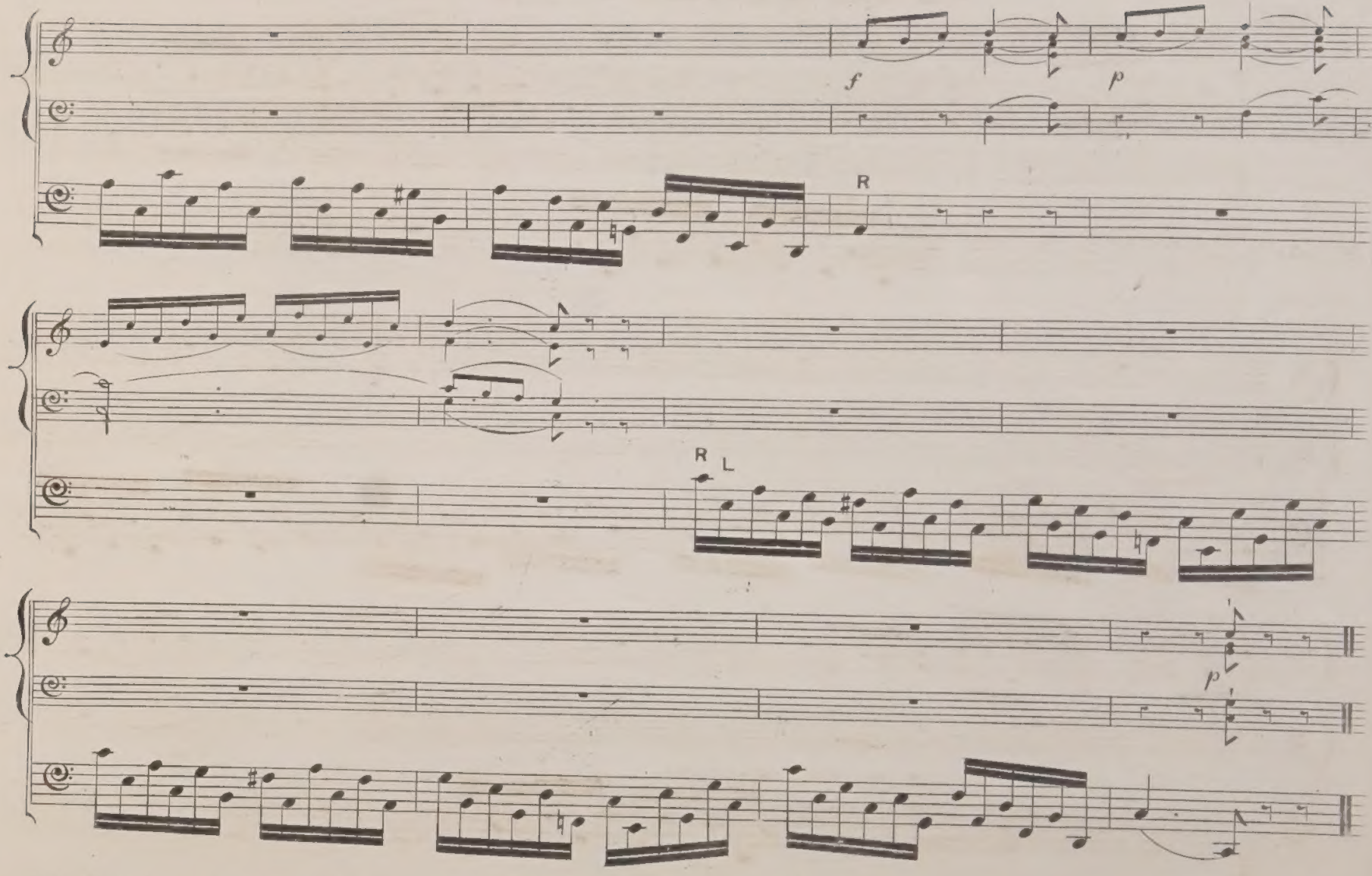

mf
p
mf
p
mf
p

ON THE INTERVAL OF THE SIXTH.

No 7.

Allegretto.

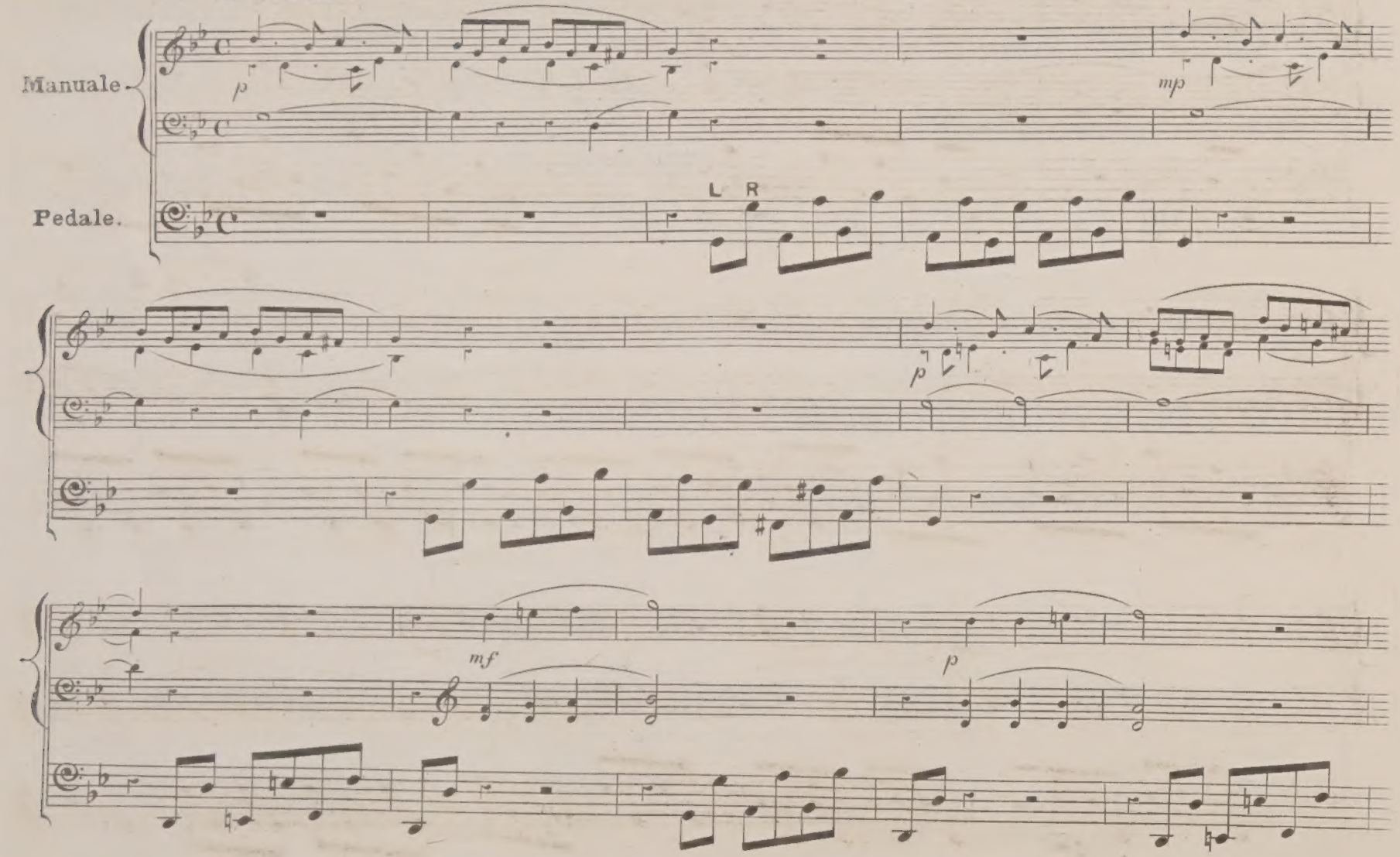


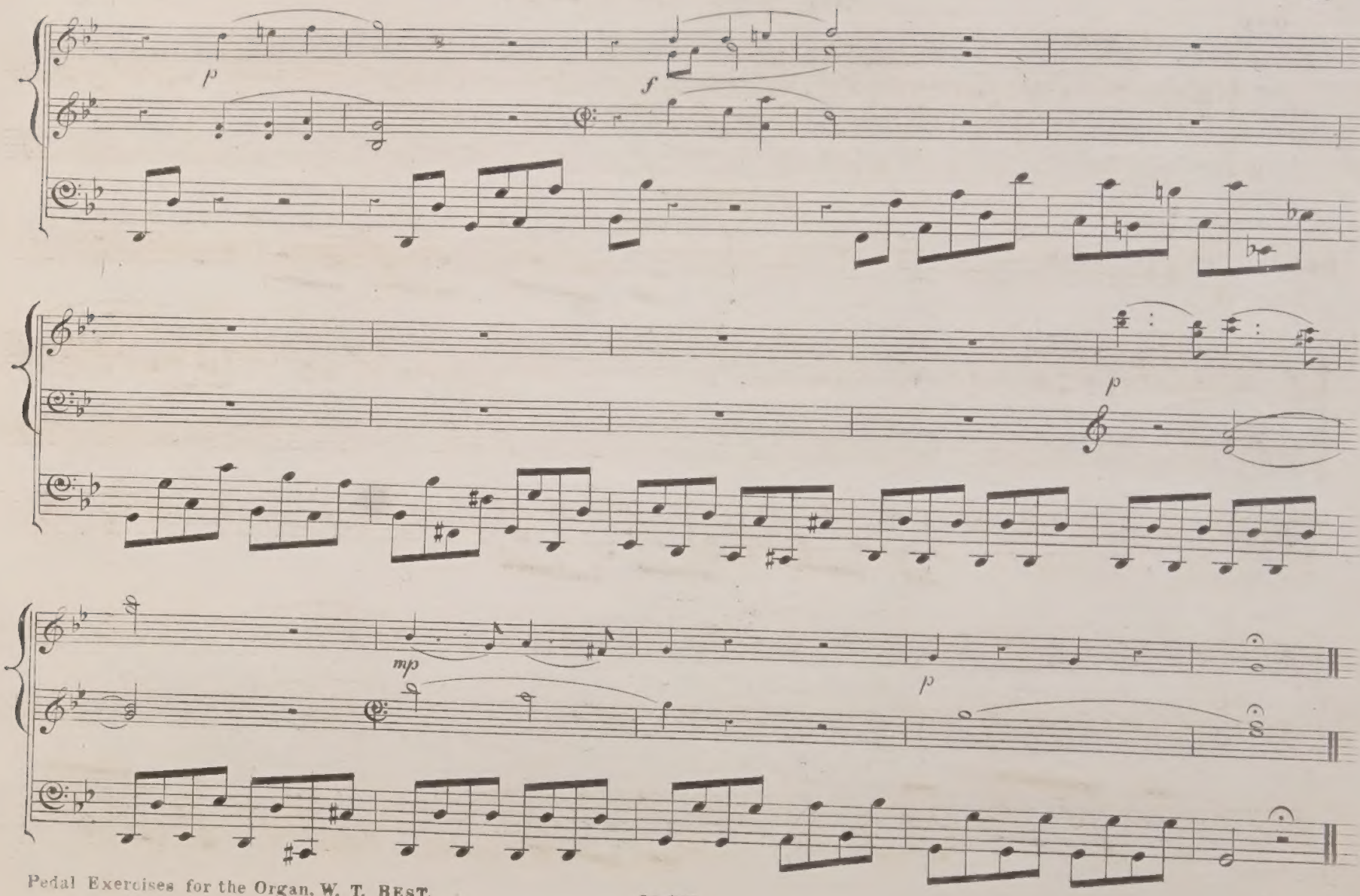

f
p
R
R
L
p

ON THE OCTAVE.

No 8.

ANDANTE.



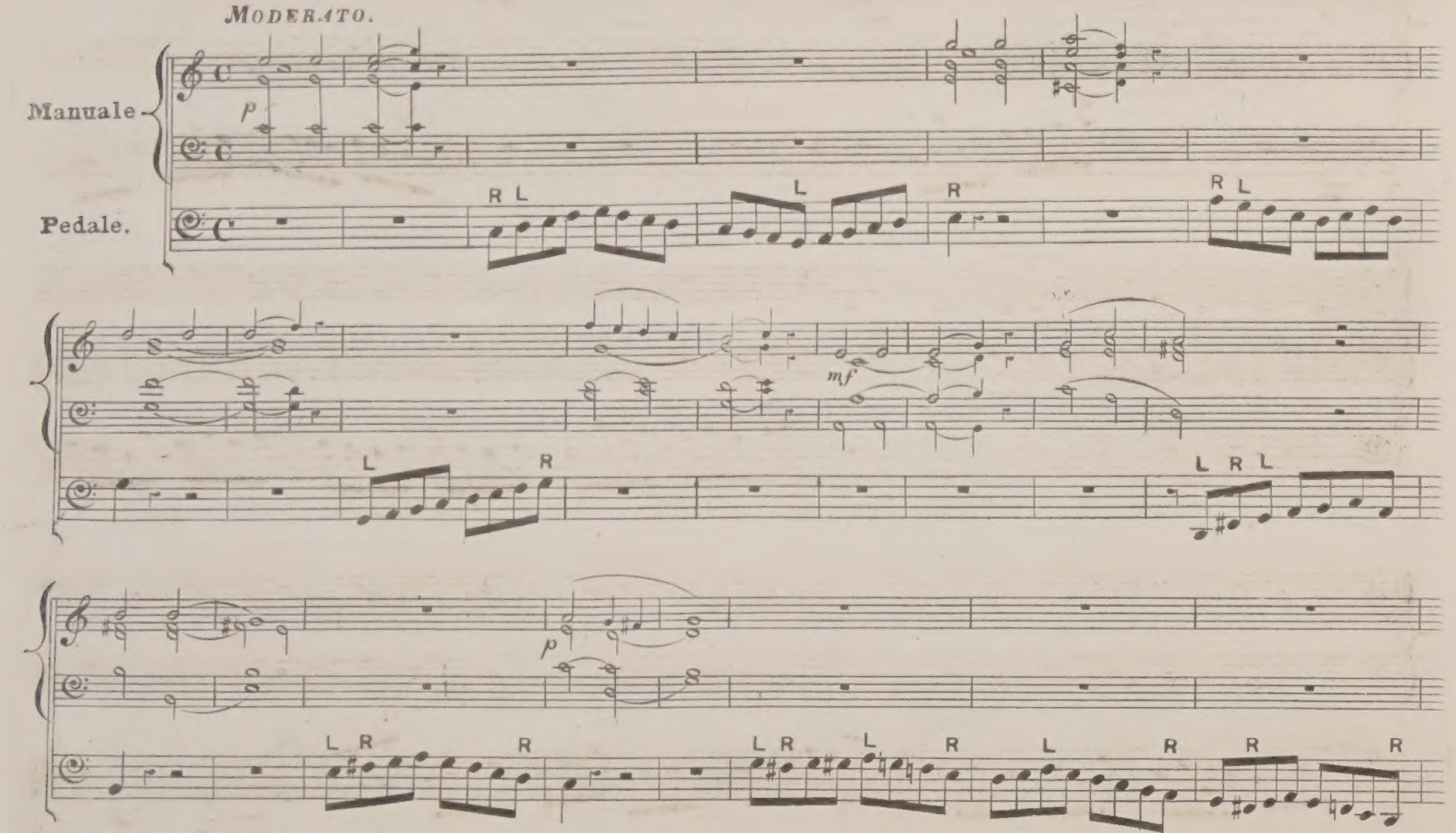

p
f
p
mp
p

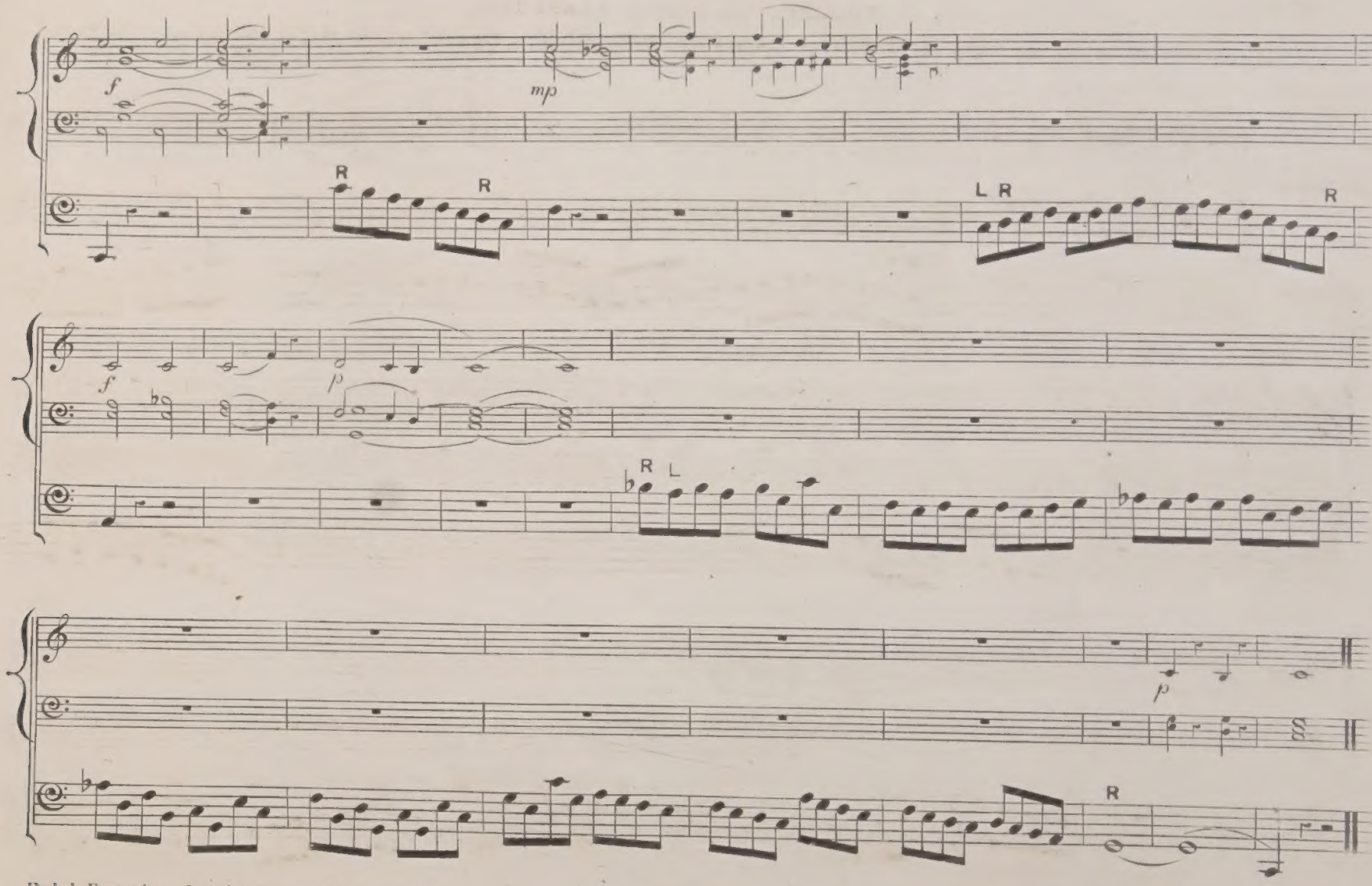
ON CROSSING THE FEET OVER AND UNDER EACH OTHER

N°9.

FOUNDED ON SCALE PASSAGES.

In the ascending passages, the Left foot crosses under the Right;— descending, the Right crosses over the Left.

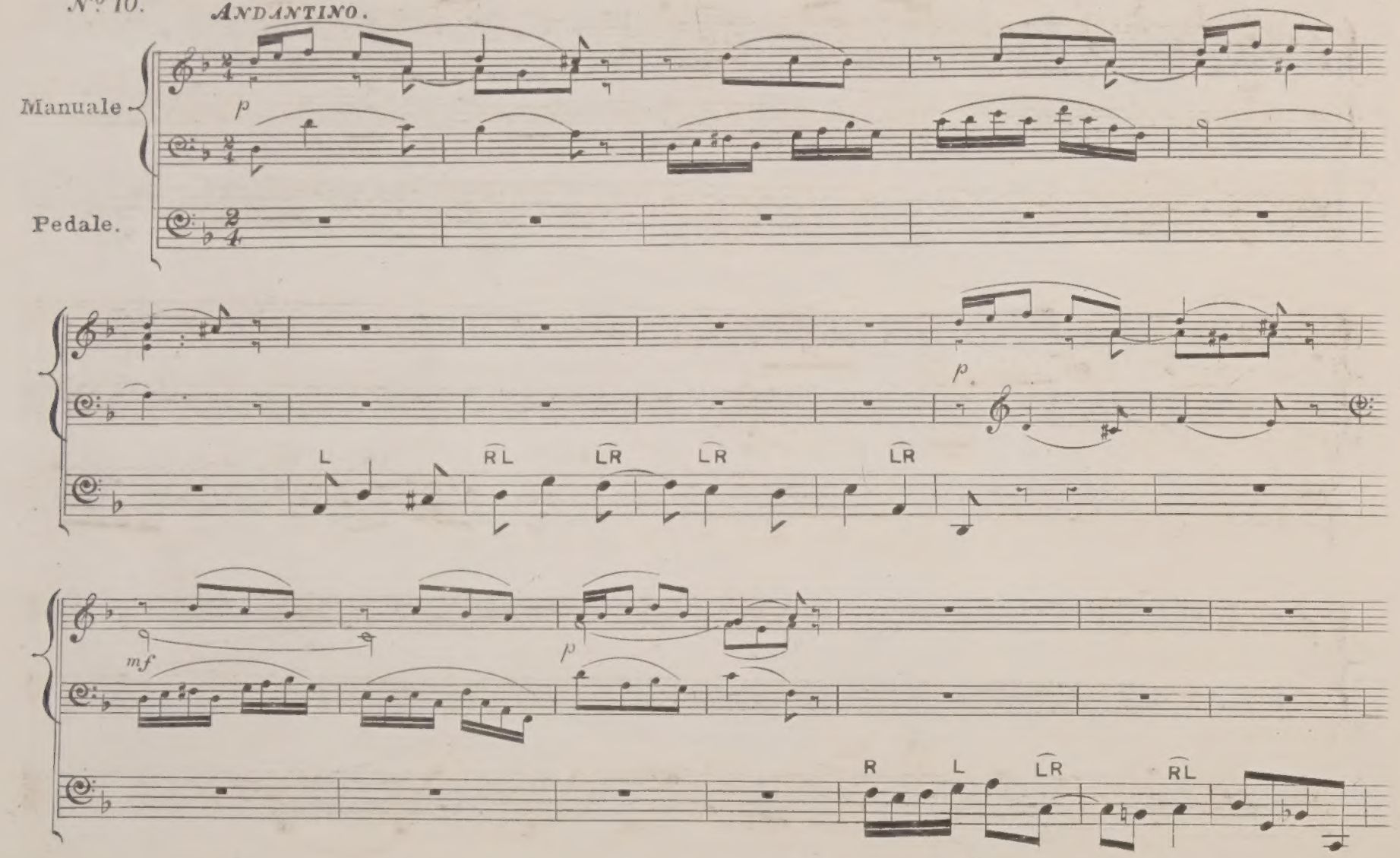


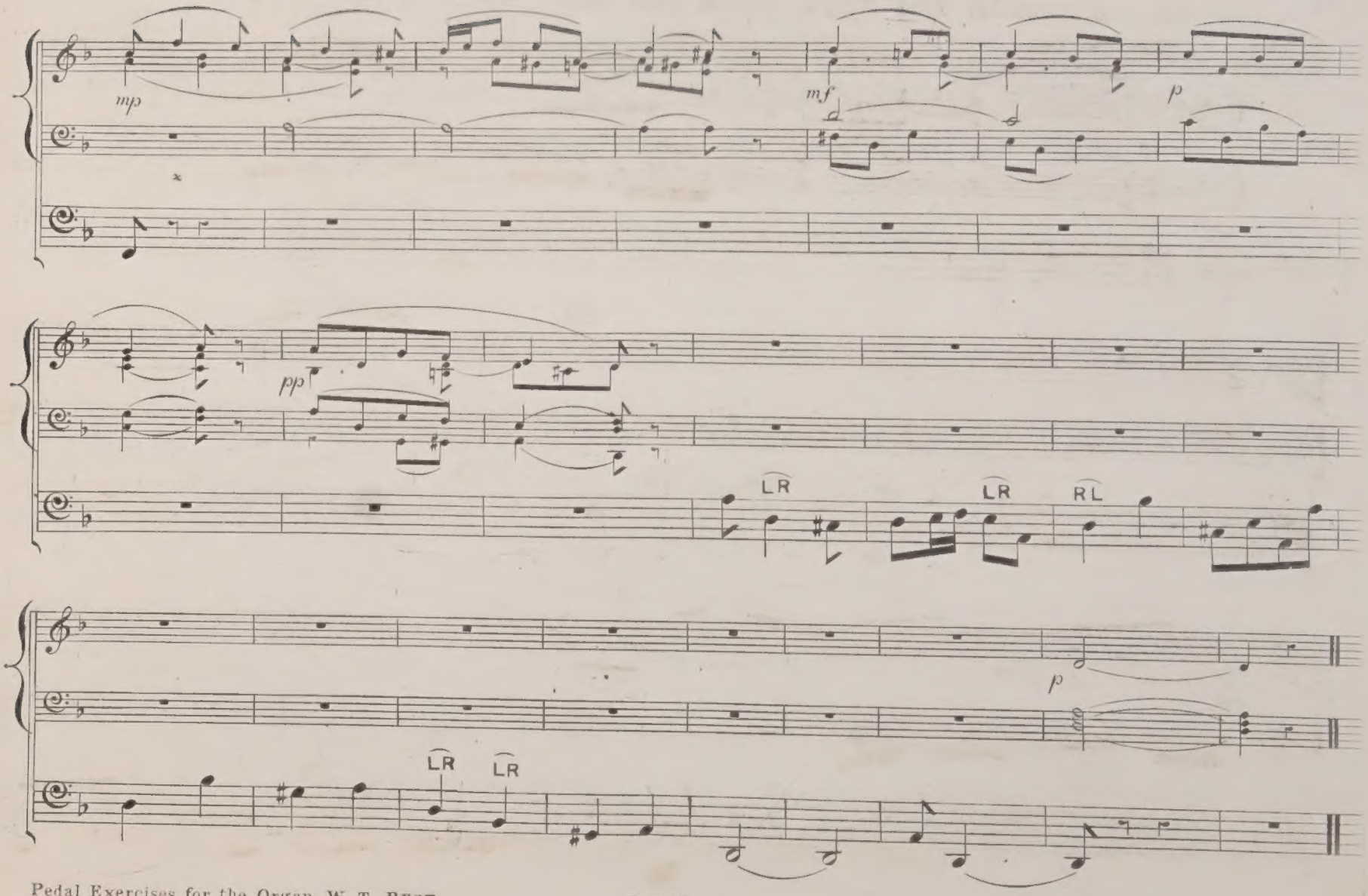

f
mp
R
R
L R
R
f
p
R L
p
R

ON CHANGING THE FEET UPON THE SAME NOTE, WITHOUT REPEATING IT.

Nº 10.

ANDANTINO.

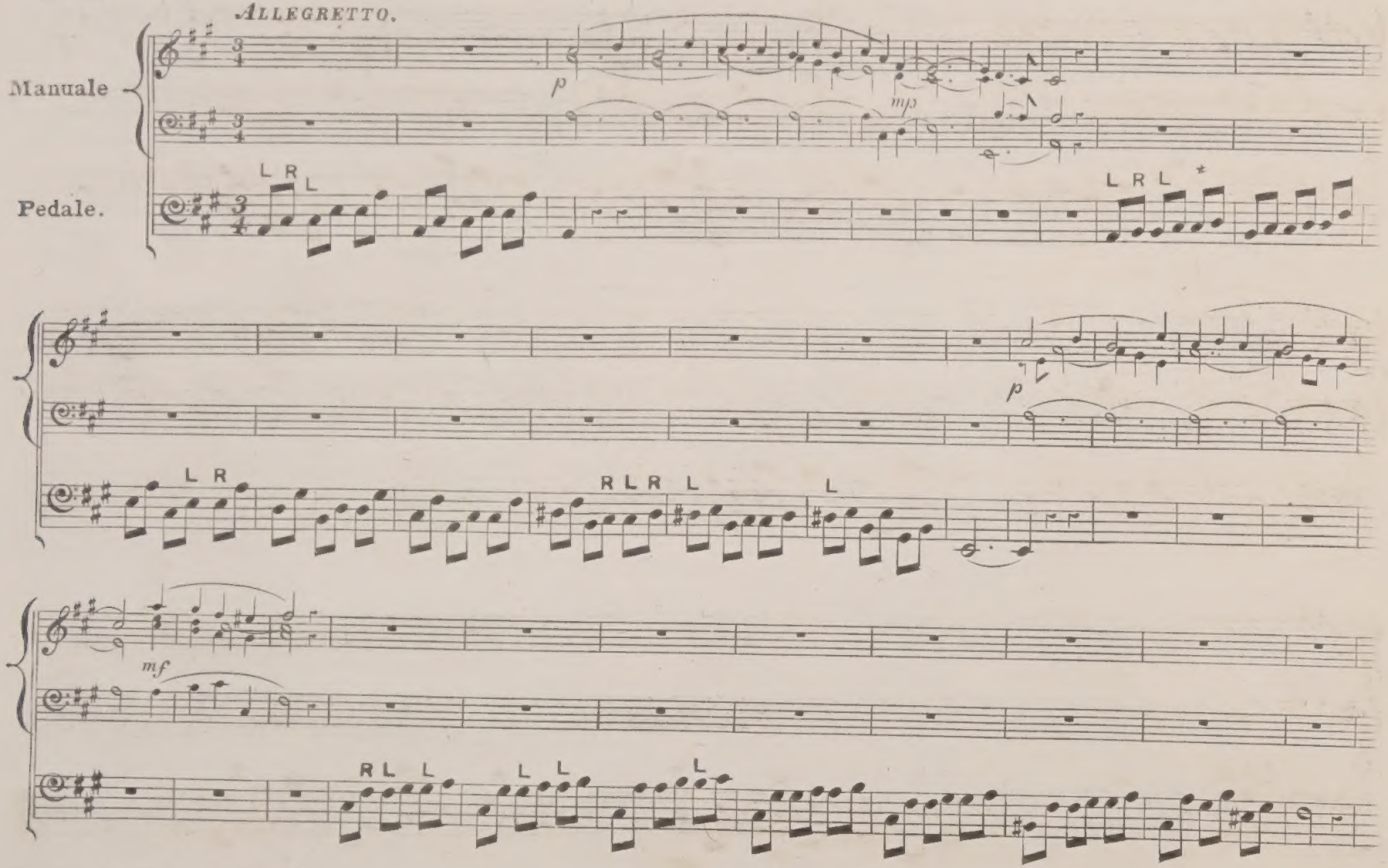


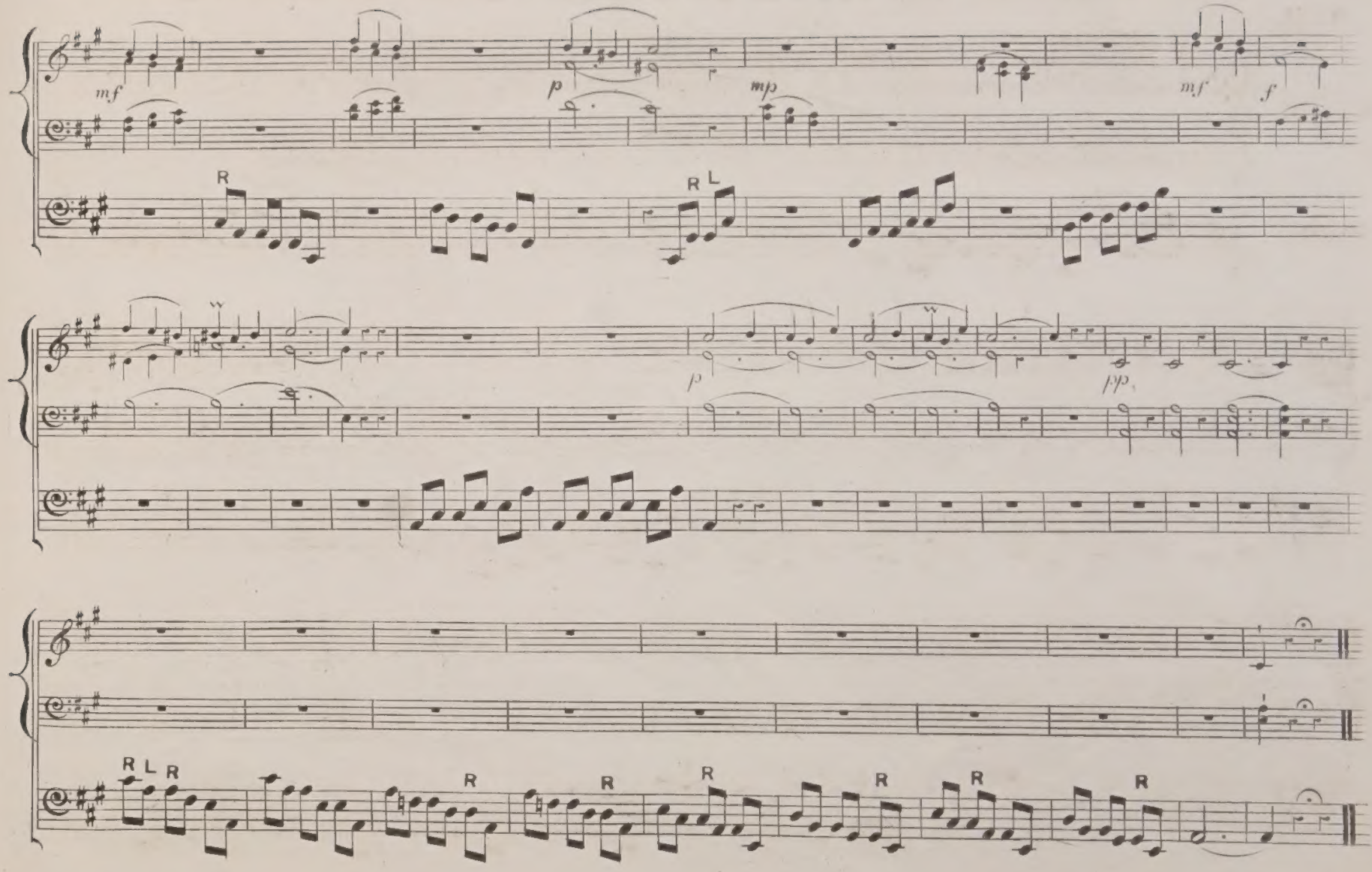

mp
mf
p
pp
LR
LR
RL
p
LR
LR

ON CHANGING THE FEET UPON THE SAME NOTE, AND REPEATING IT.

Nº II.

ALLEGRETTO.



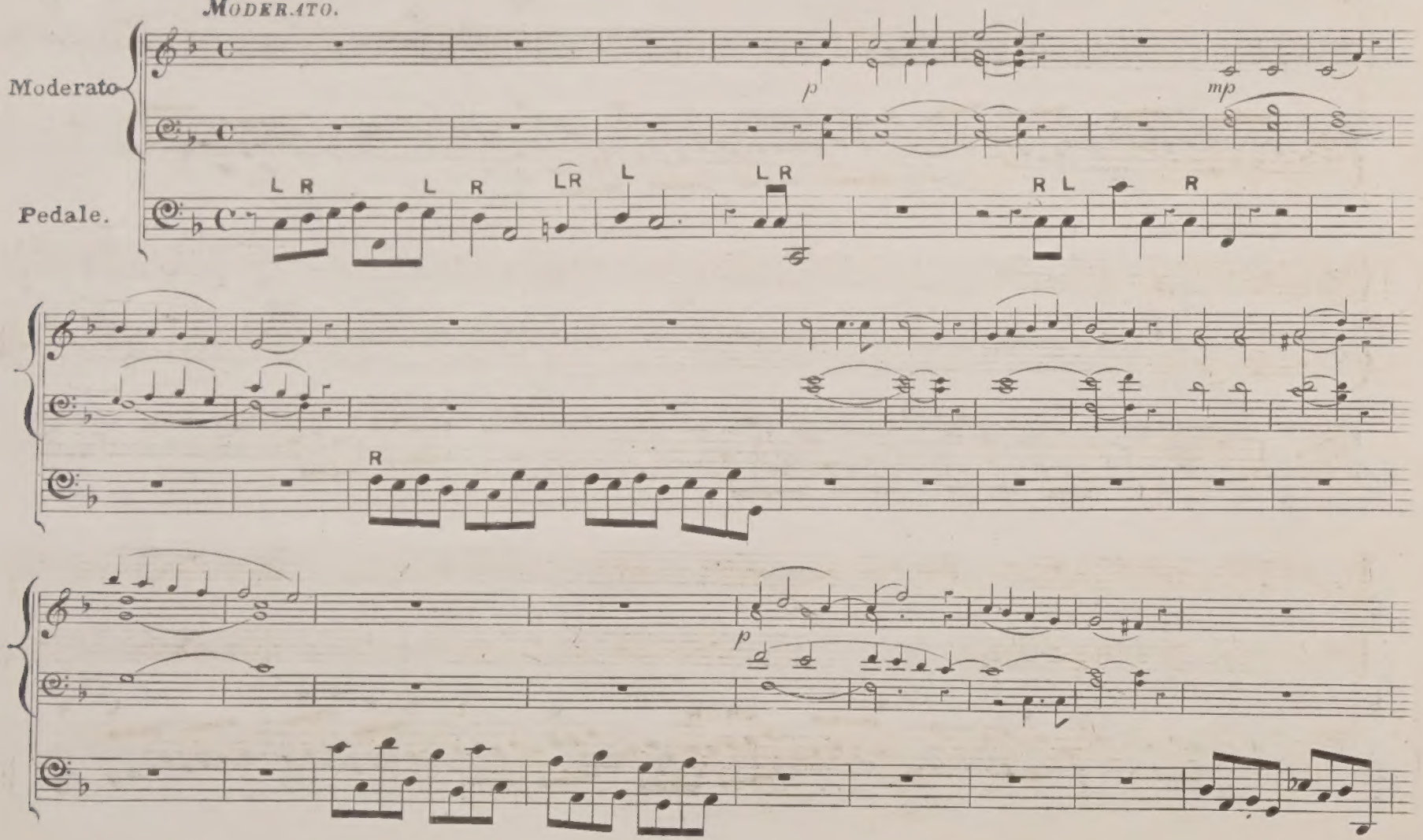

mf
p
mp
mf
f
R
R L
p
pp
R L R
R
R
R
R
R
R

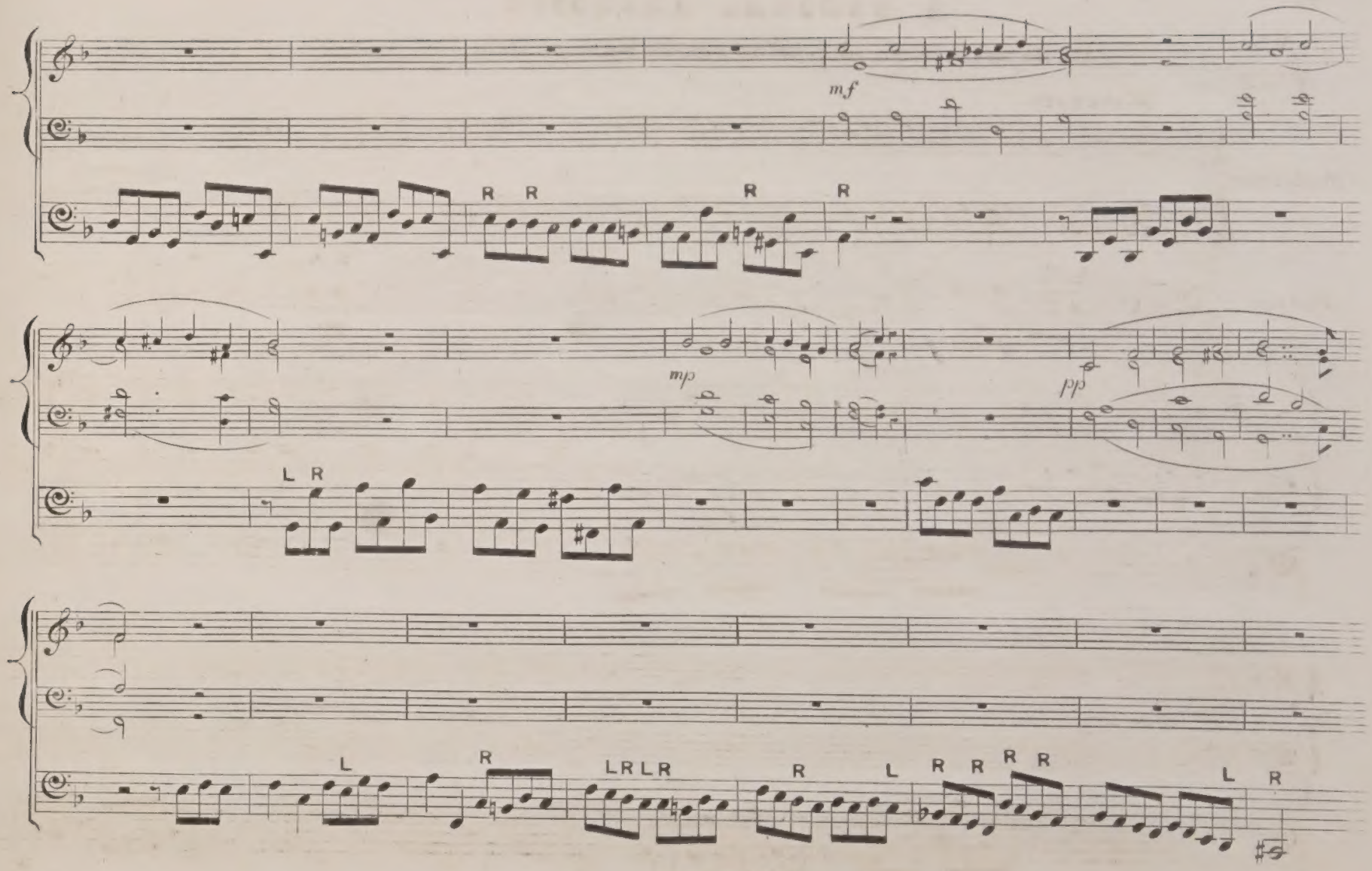
A GENERAL EXERCISE.

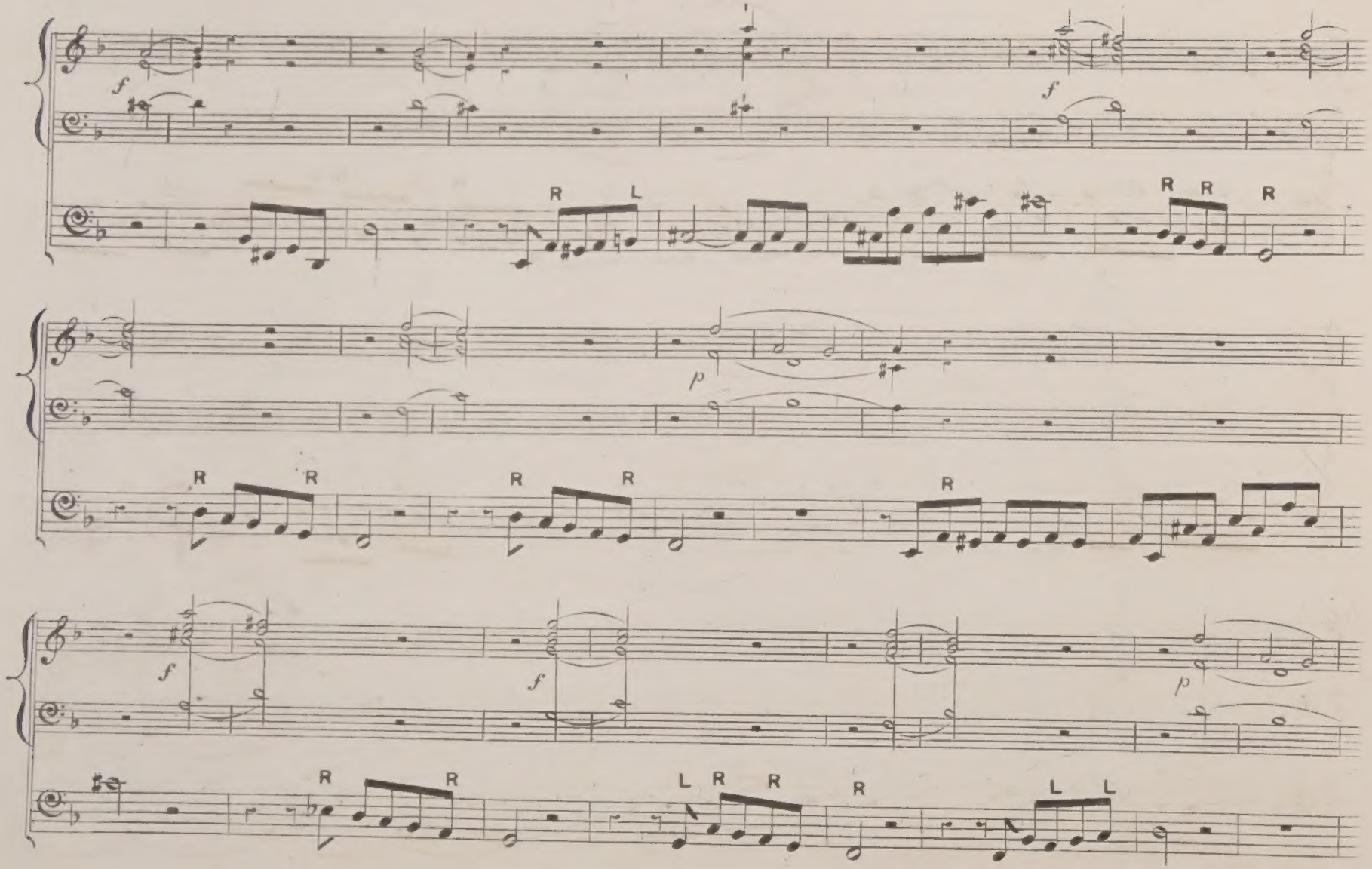
All the notes are played as before, with the *point* of each Foot only.

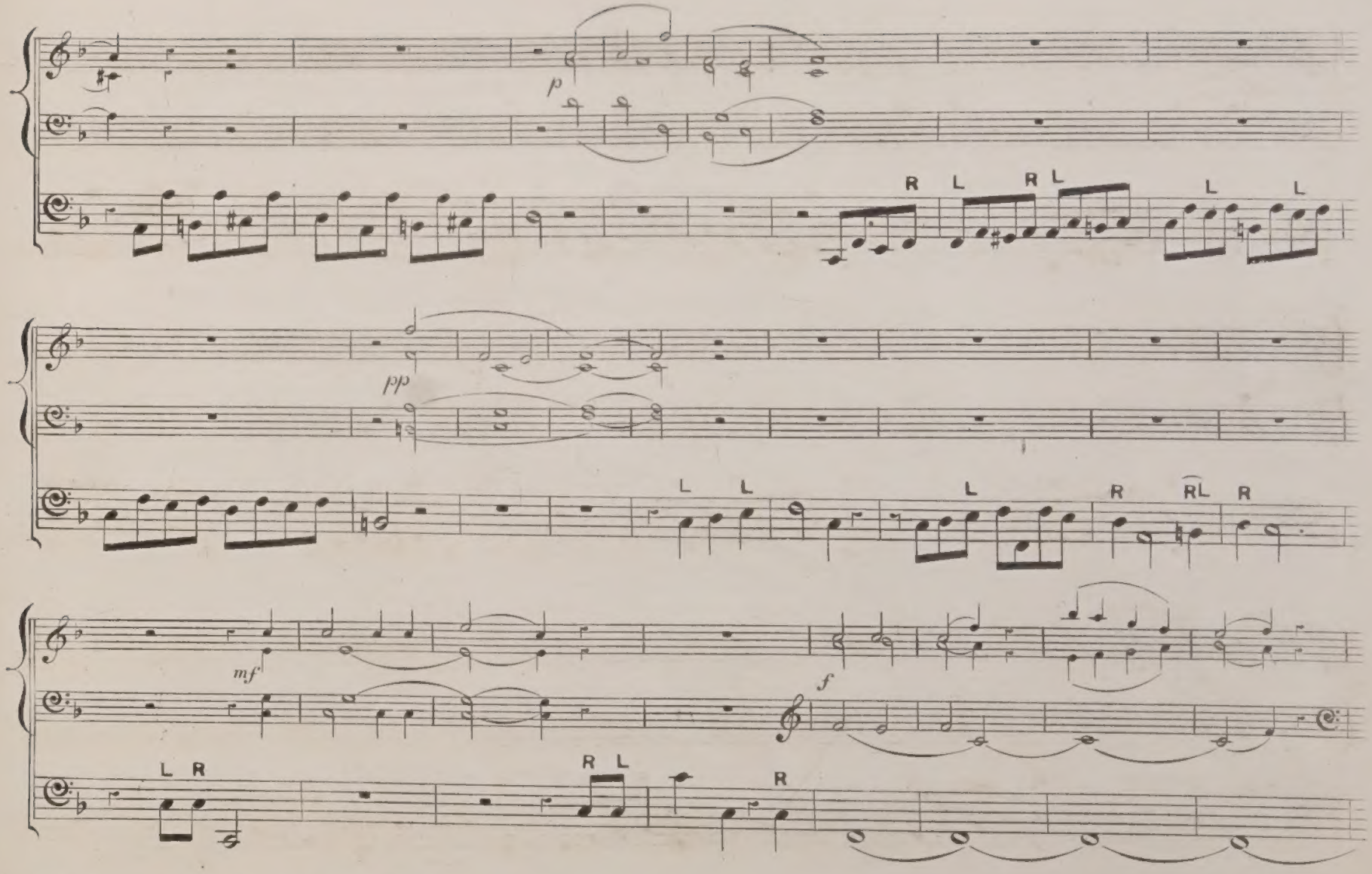
No 12.

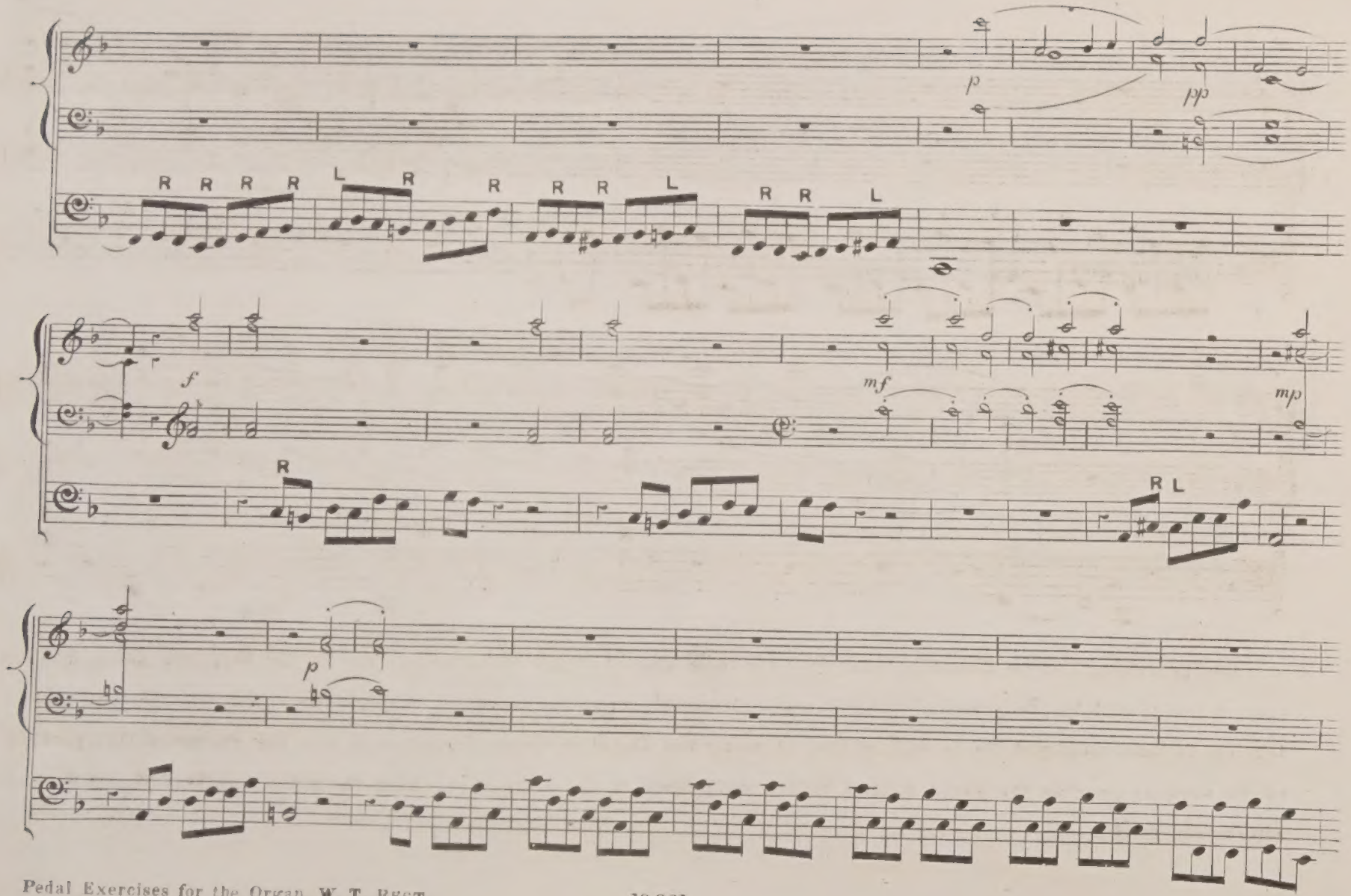
Moderato.

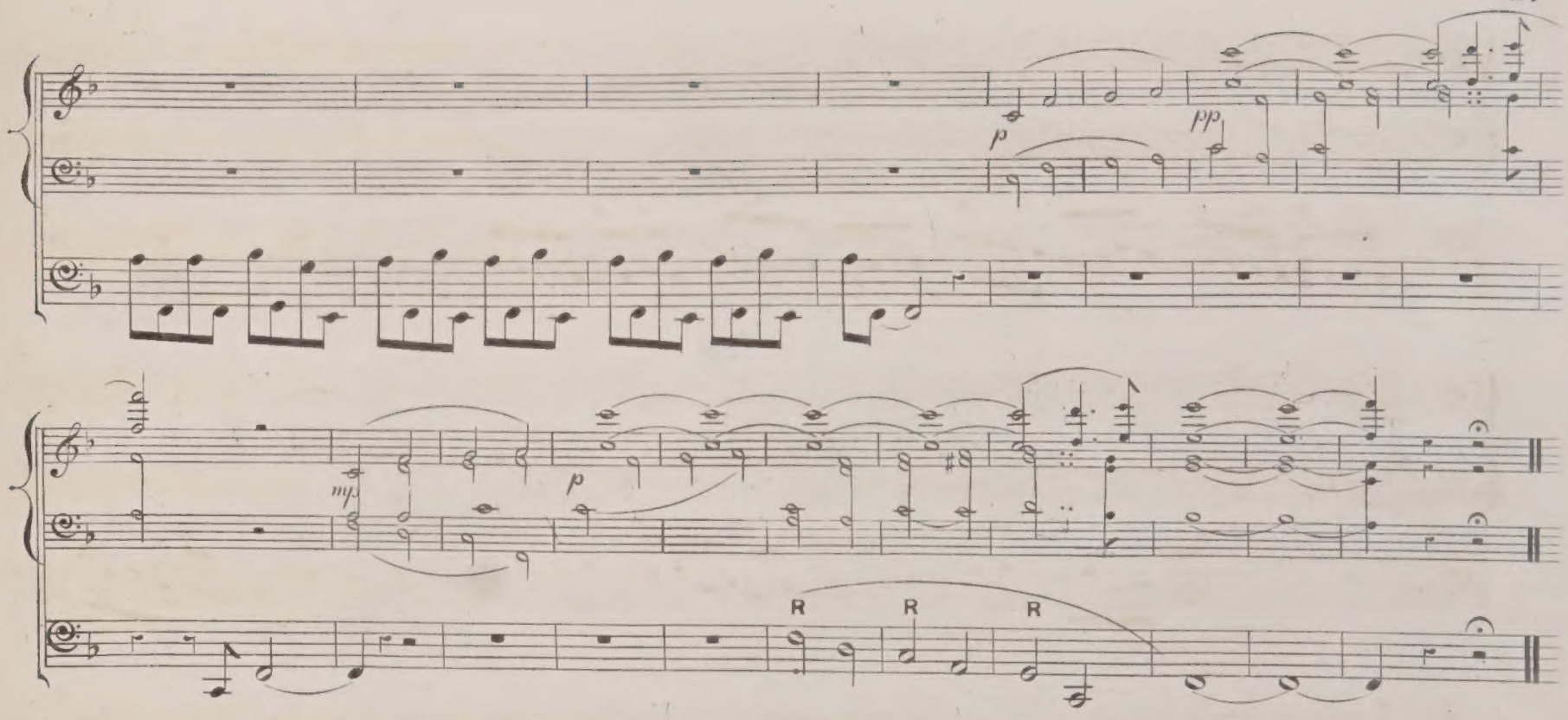



mf
R R
R
R
mp
pp
L R
L
R
LRLR
R
L
R R
R R
L
R


f
f
R L
R R R
p
R R R R R
f
f
p
R R L R R R L L


p
R L R L L L
pp
L L L R RL R
mf
f
L R R L R


p
pp
R R R R L R R R R L R R L
f
mf
mp
R
R L
p

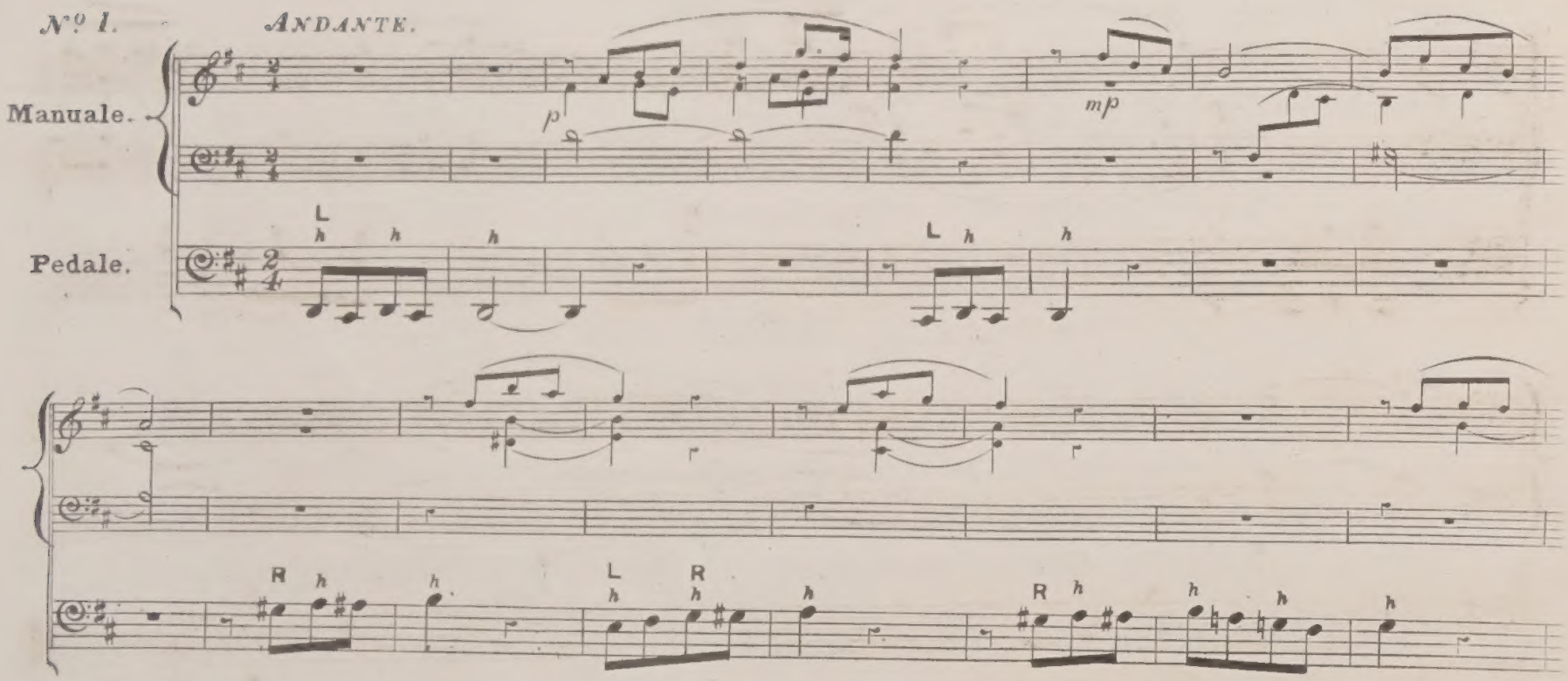


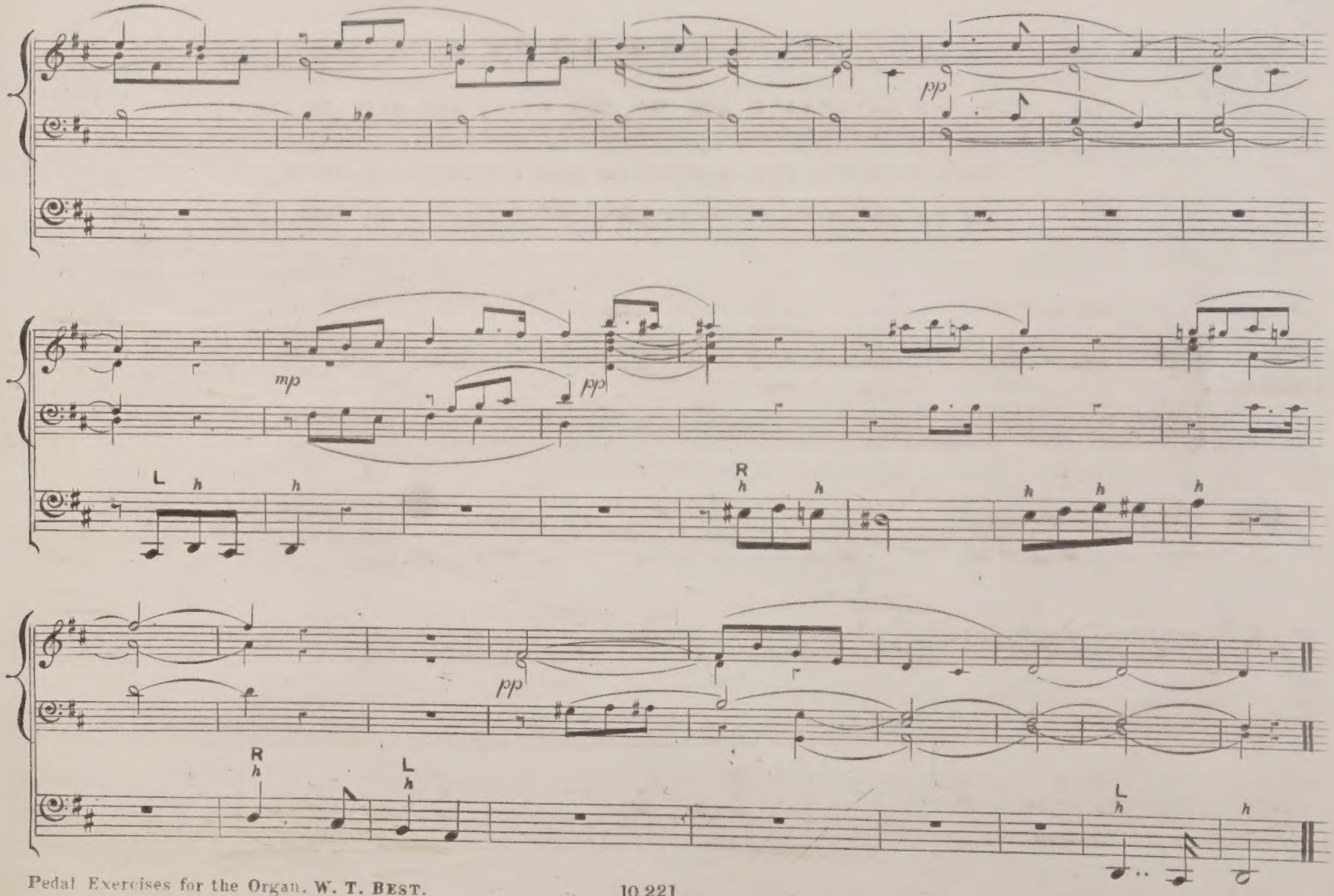
The preceding Twelve Exercises have had for their special object the alternate use of the Feet; the notes, in every case, being played by the *point* of the foot only. Although, in many instances it might have been possible and advantageous to have employed the second method of using the Pedal in these Exercises, it was the design of this portion of the work to practice the ***first*** method before proceeding to the second, in which the point and heel of each foot are alternately used.—

SIX EXERCISES

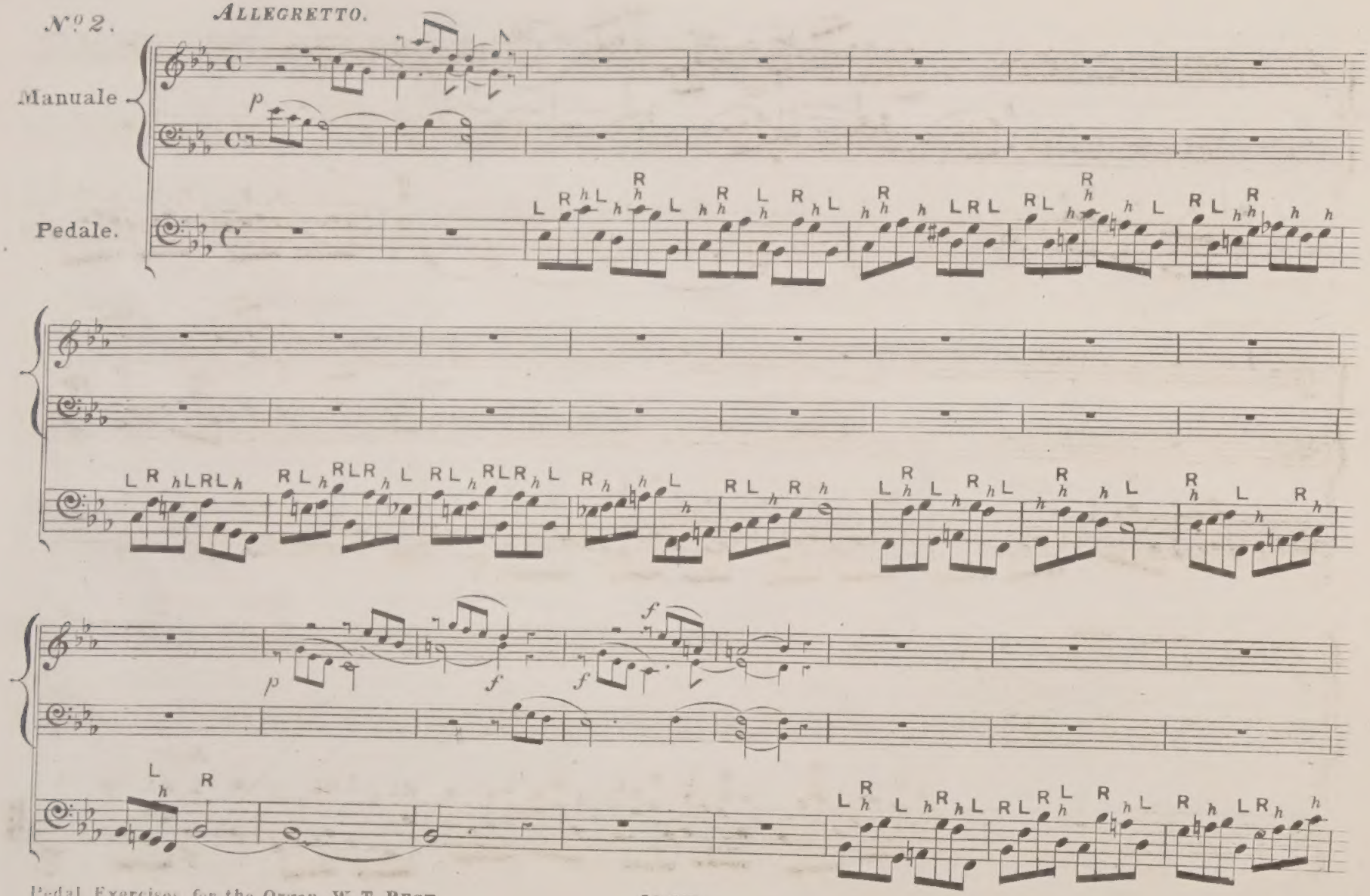
FOR THE ALTERNATE USE OF THE POINT AND HEEL OF EACH FOOT.

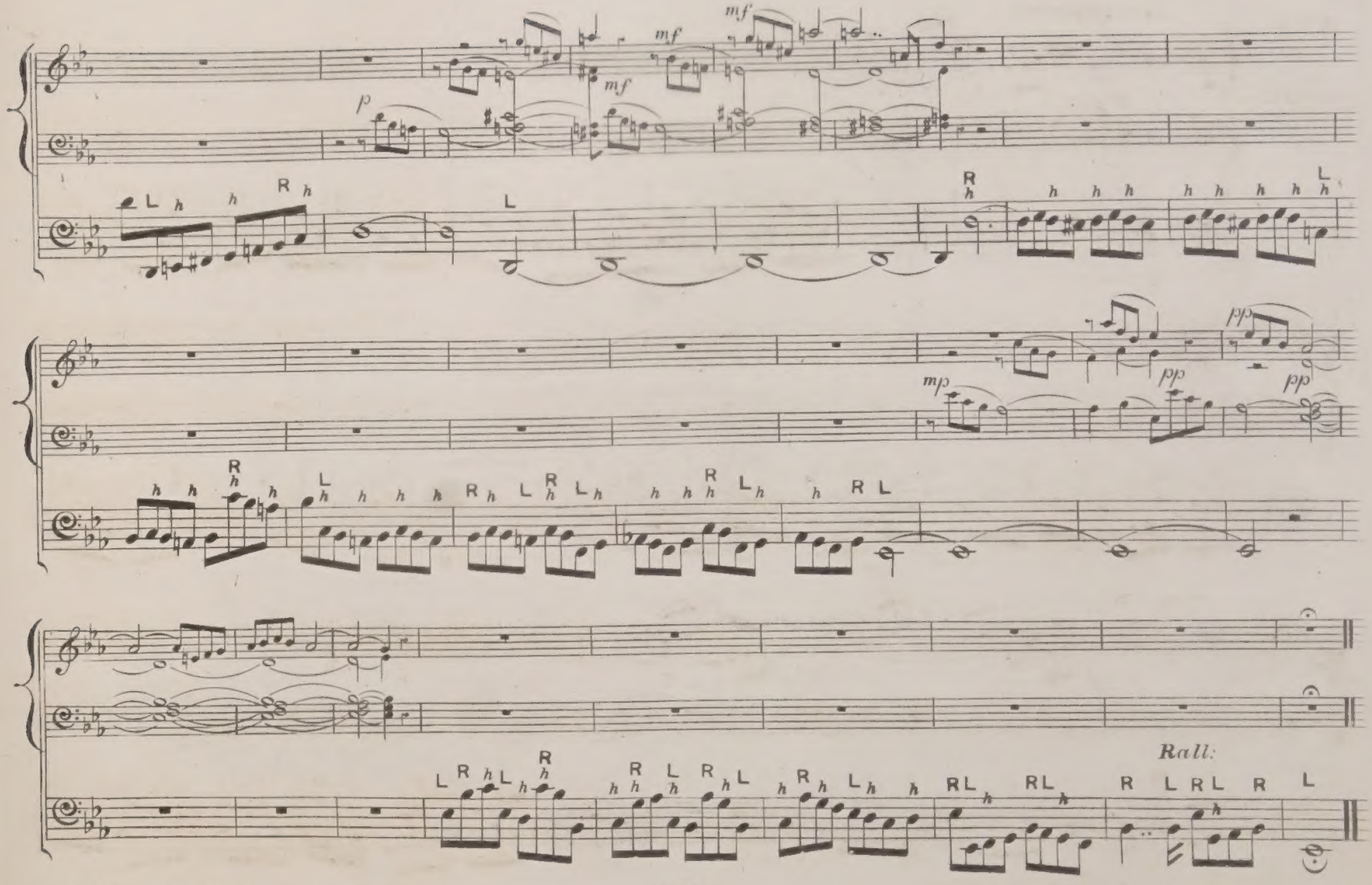
When the heel is to be employed the letter *h* is used to signify it:—
all the other notes are to be played with the point of the Foot.—



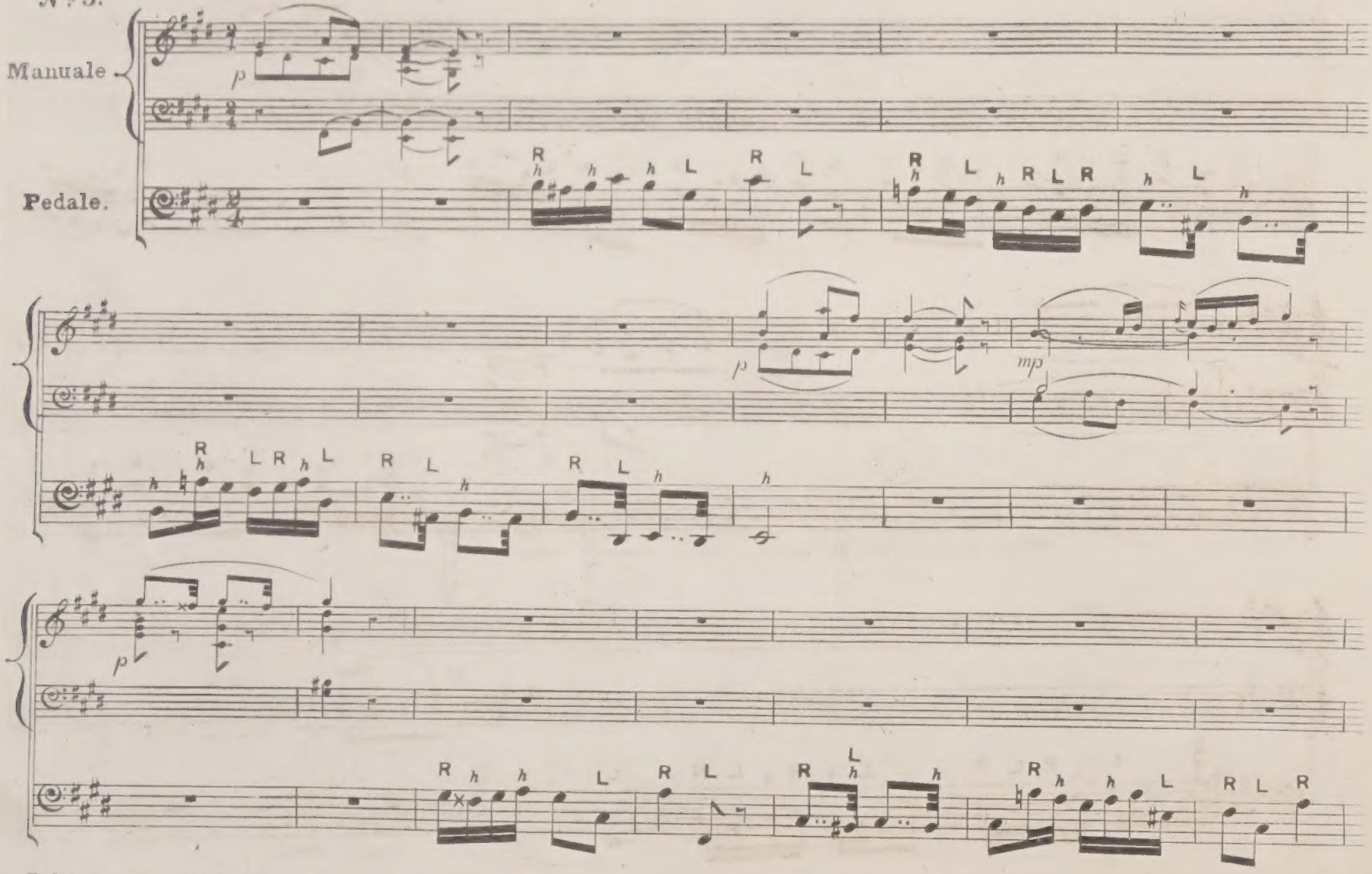

pp
mp
pp
L
h
h
R
h
h
h
h
h
pp
R
h
L
h
L
h
h

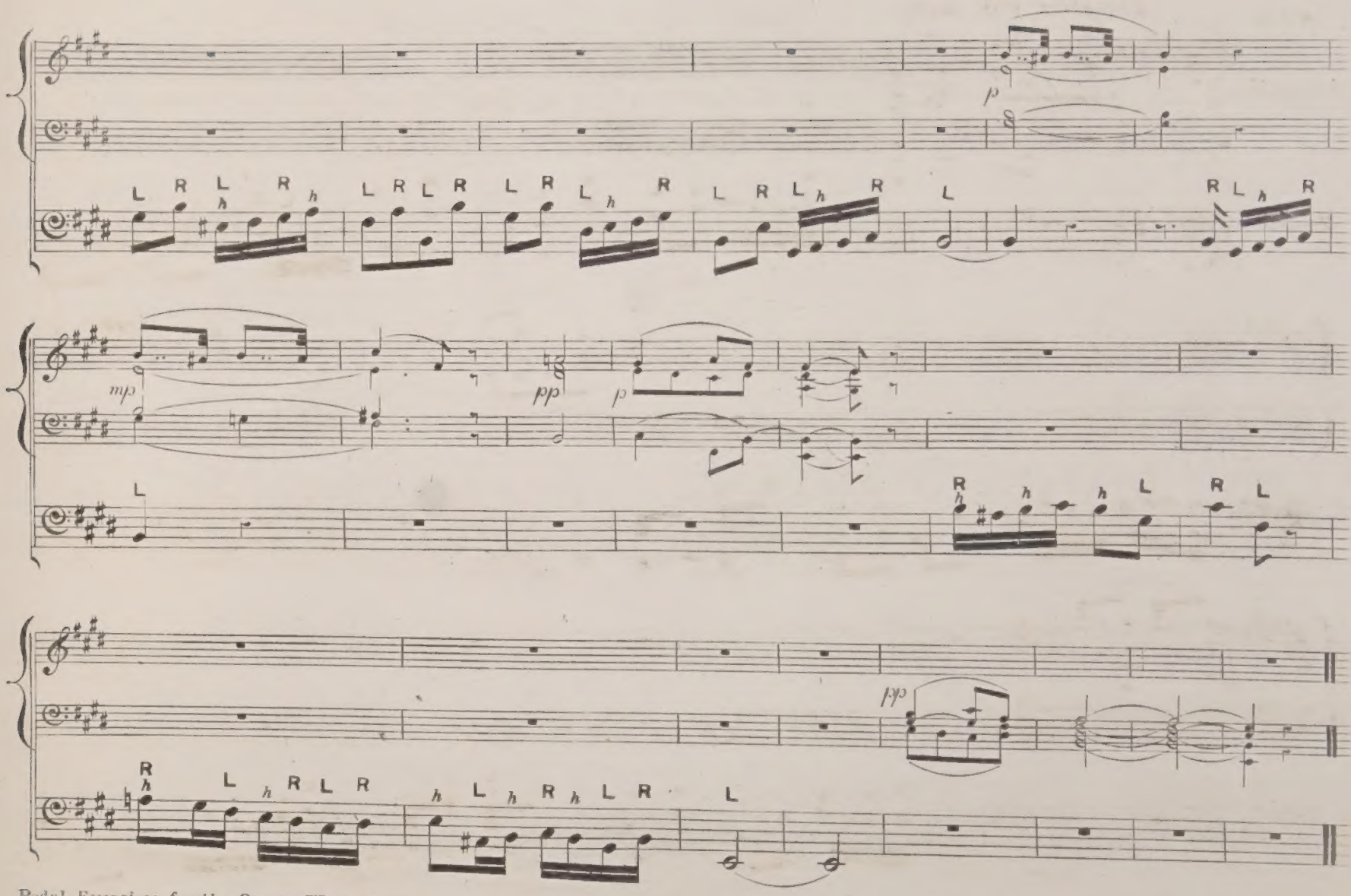
Nº 2. ALLEGRETTO.

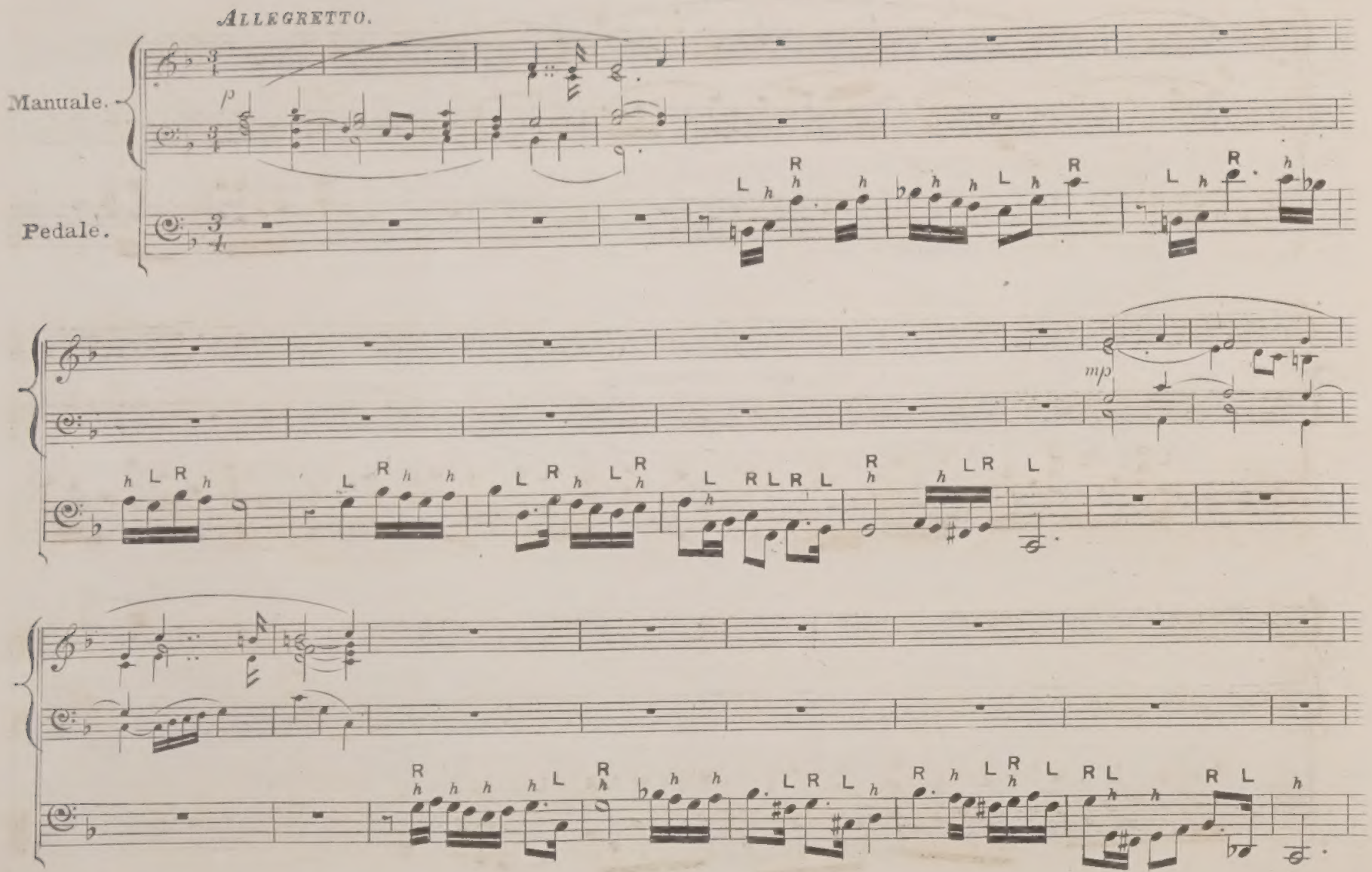


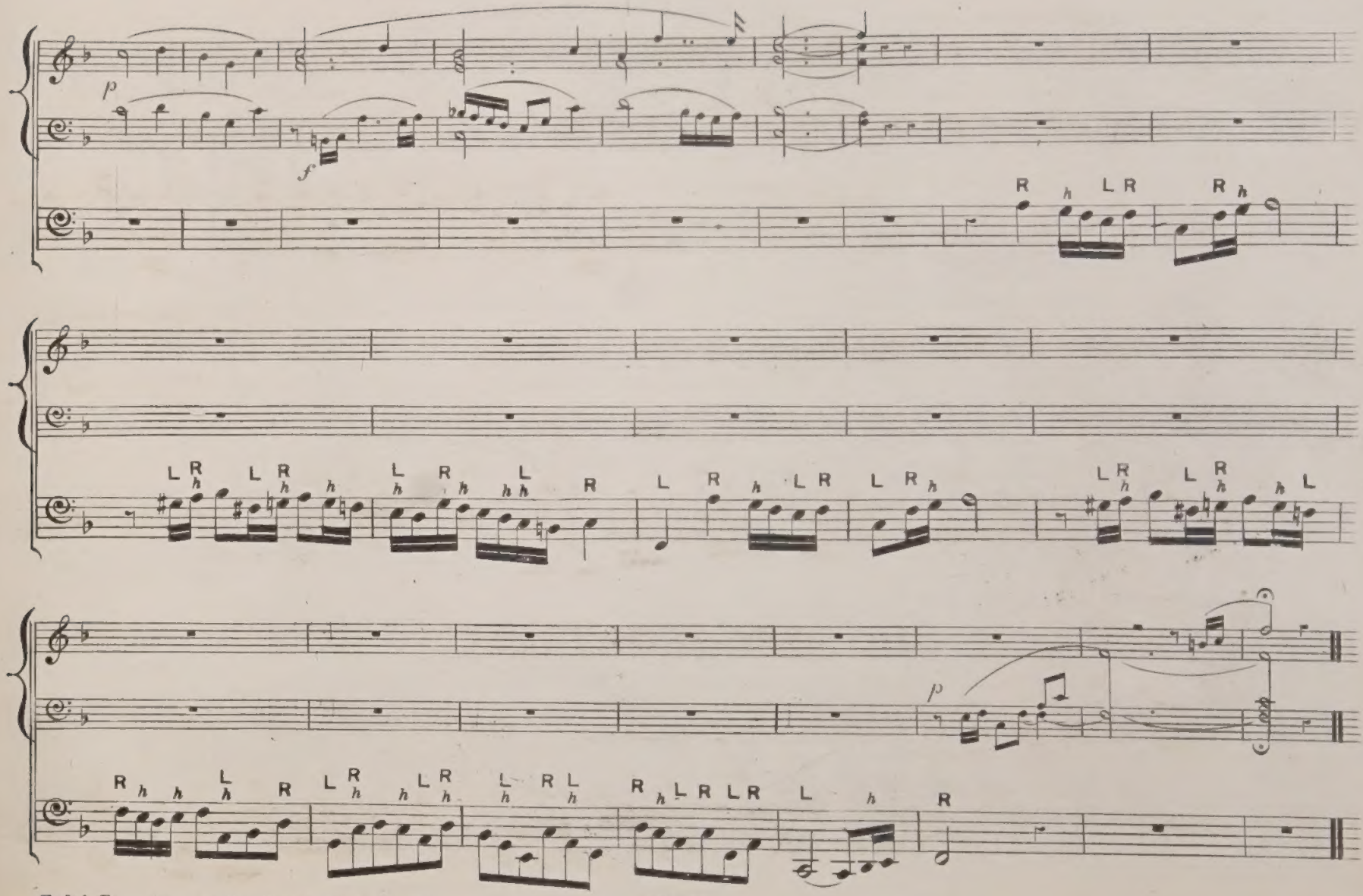

mf
mf
mf
p
mp
pp
pp
pp
Rall:

Nº 3. ANDANTE CON MOTO

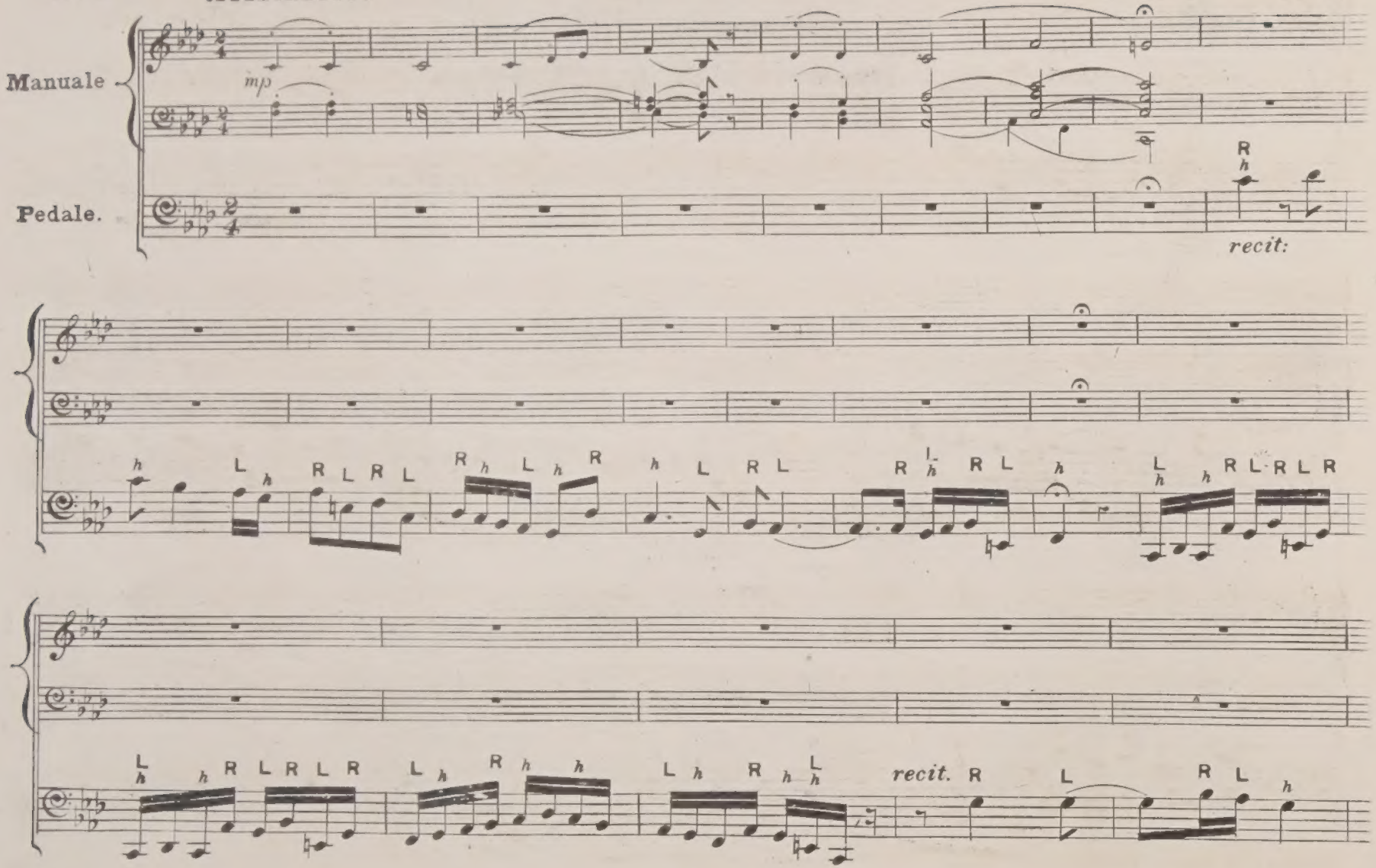


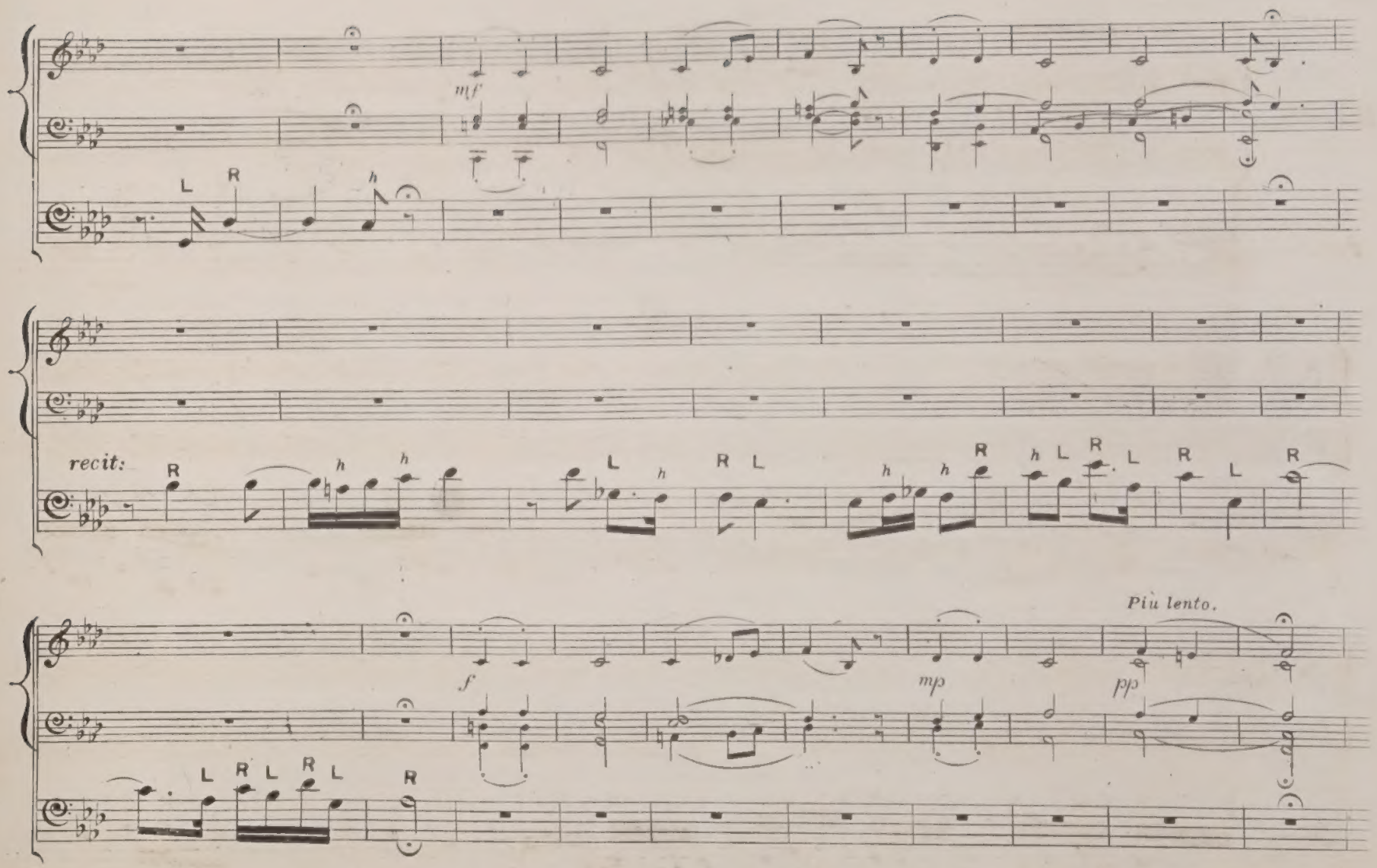

p
mp
pp
p
pp

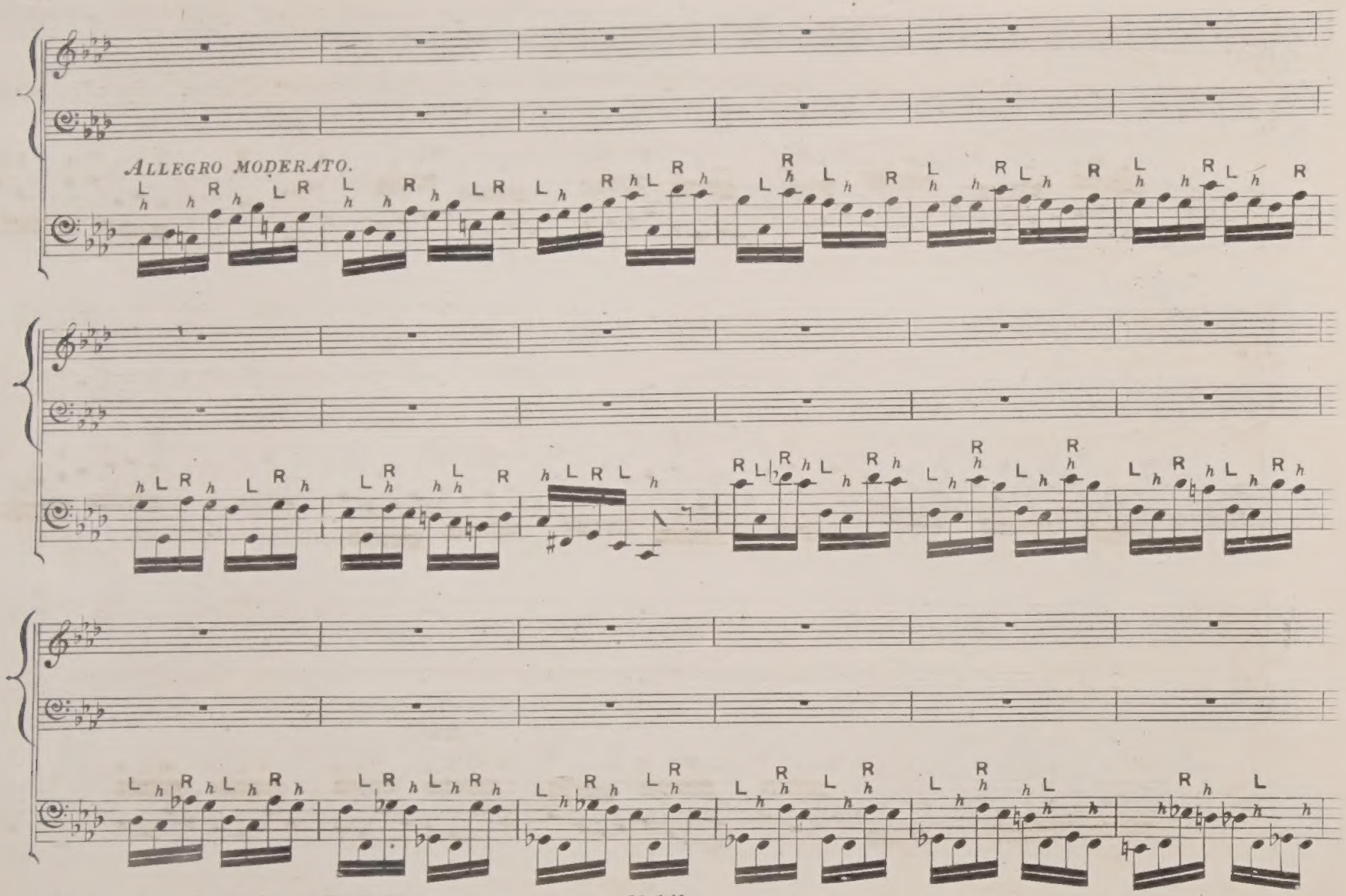

ALLEGRETTO.
Manuale.
Pedale.
p
mp

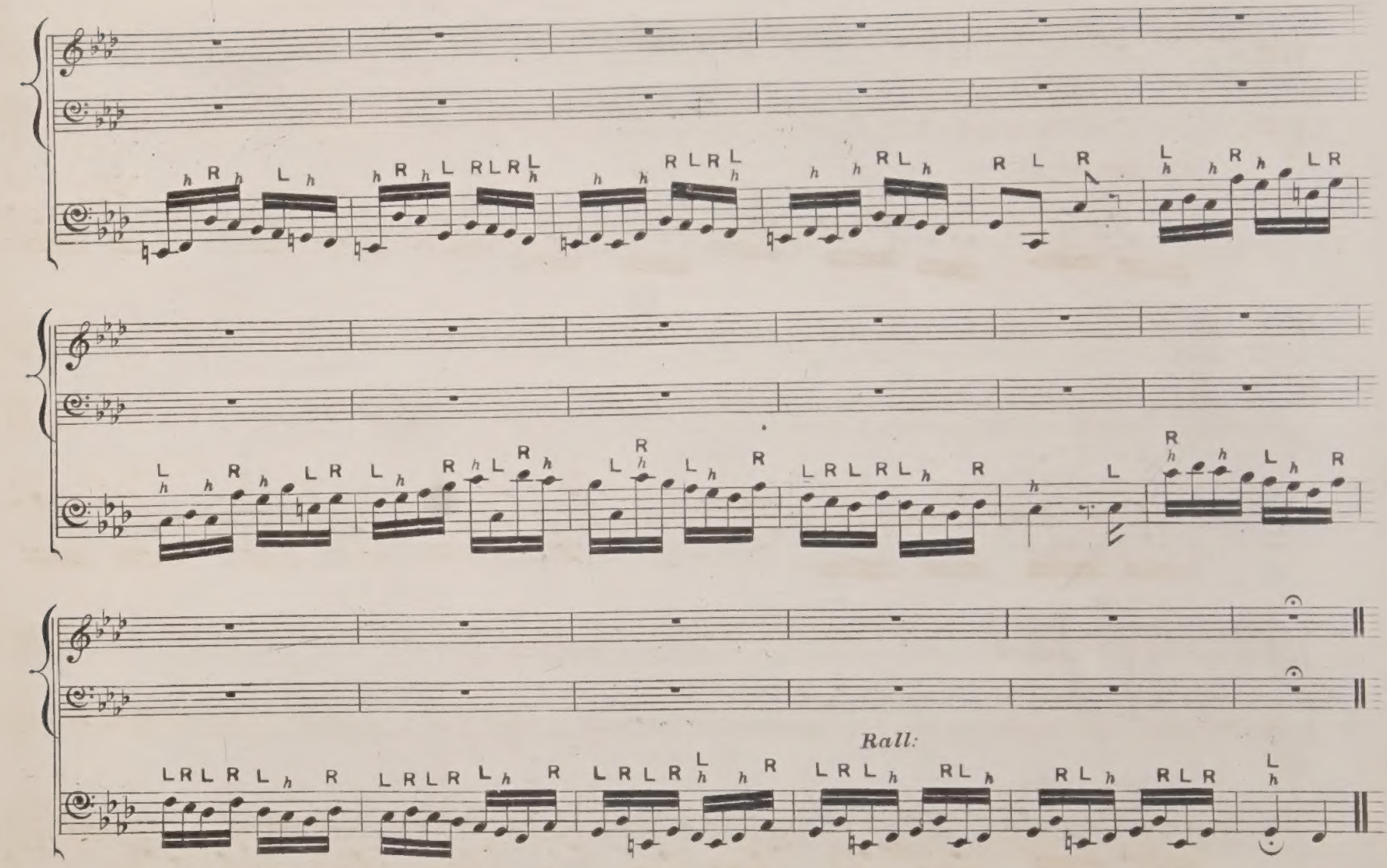


N°5. *ALLEGRETTO.*



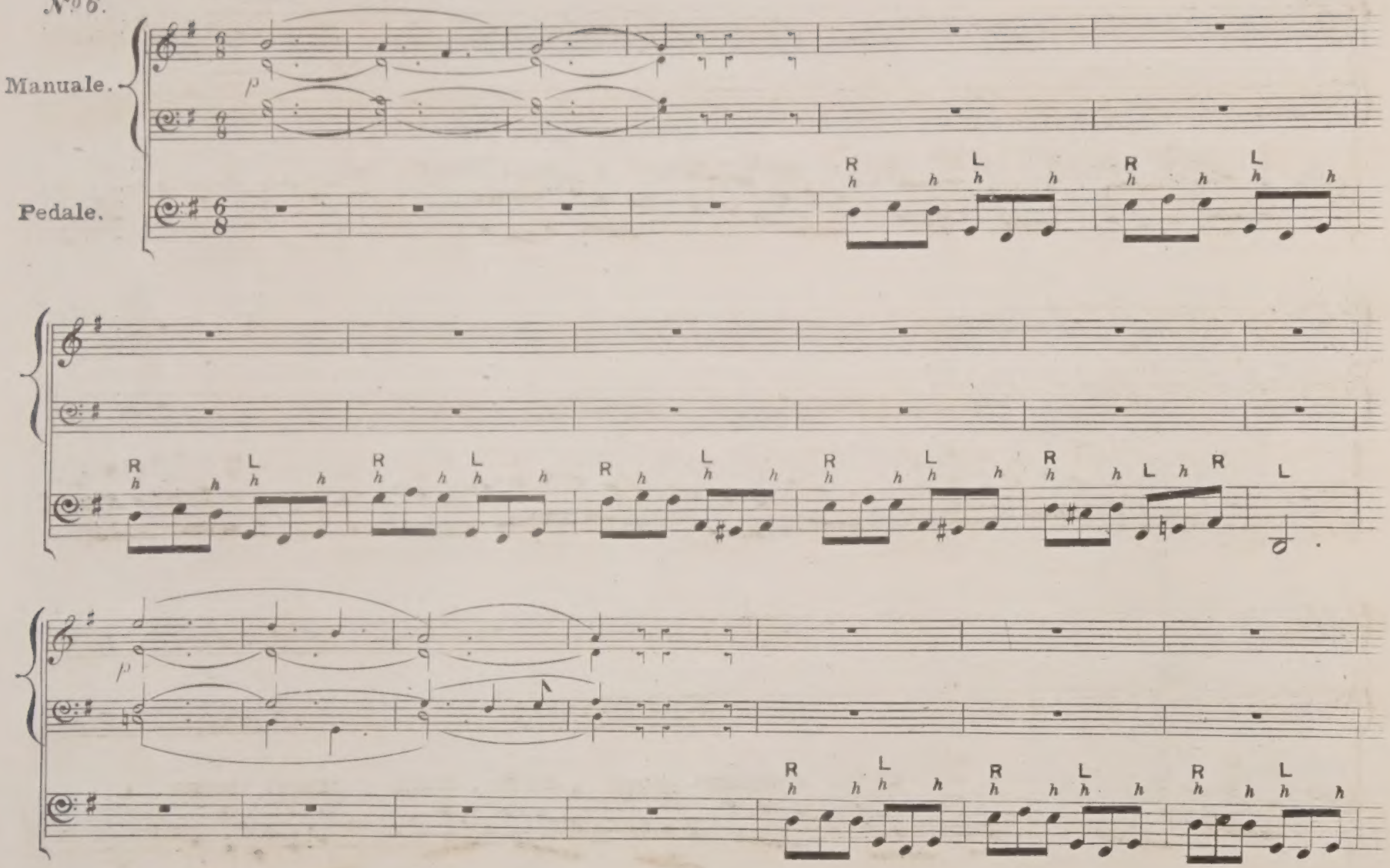

mf
recit:
Più lento.
f
mp
pp

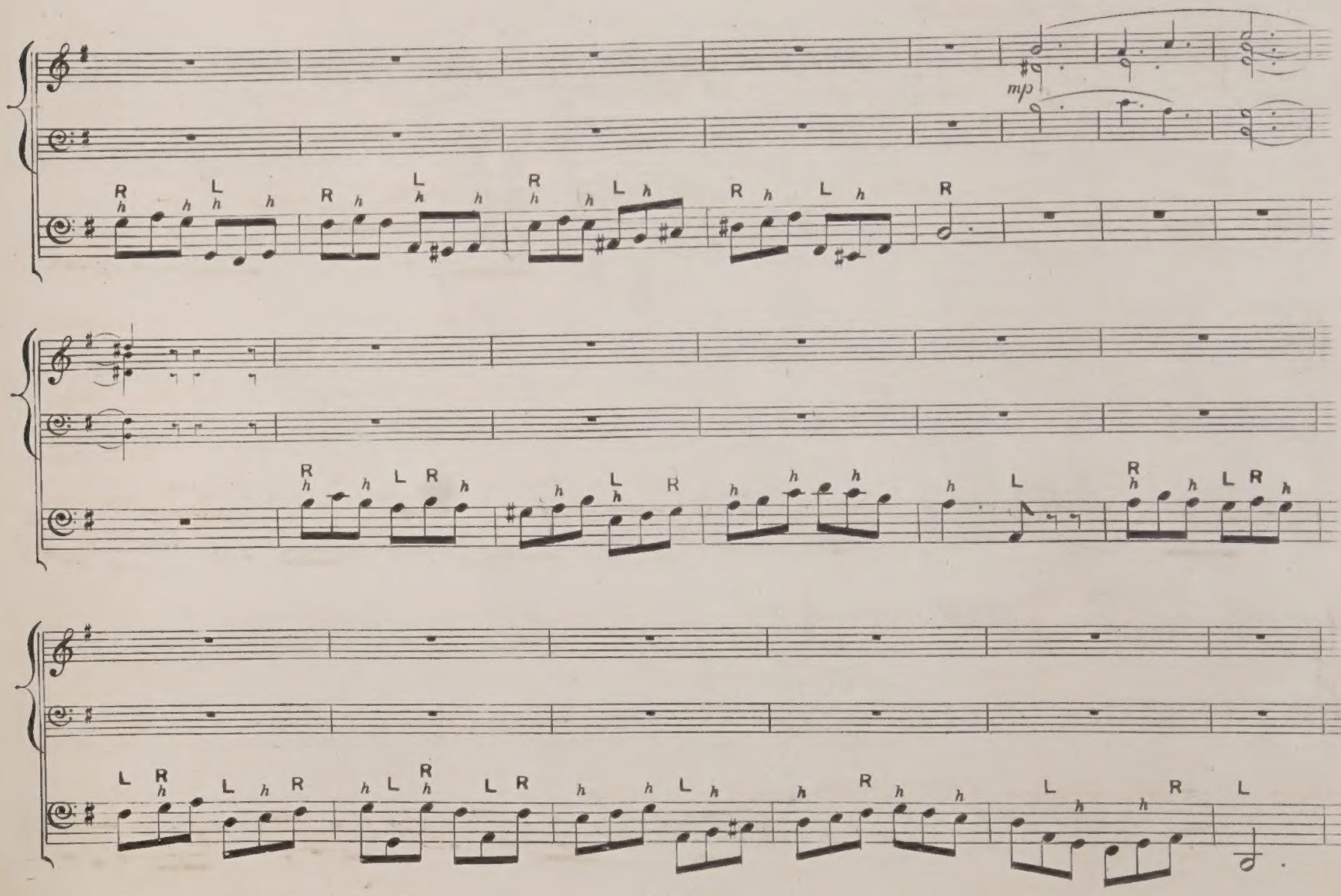

ALLEGRO MODERATO.

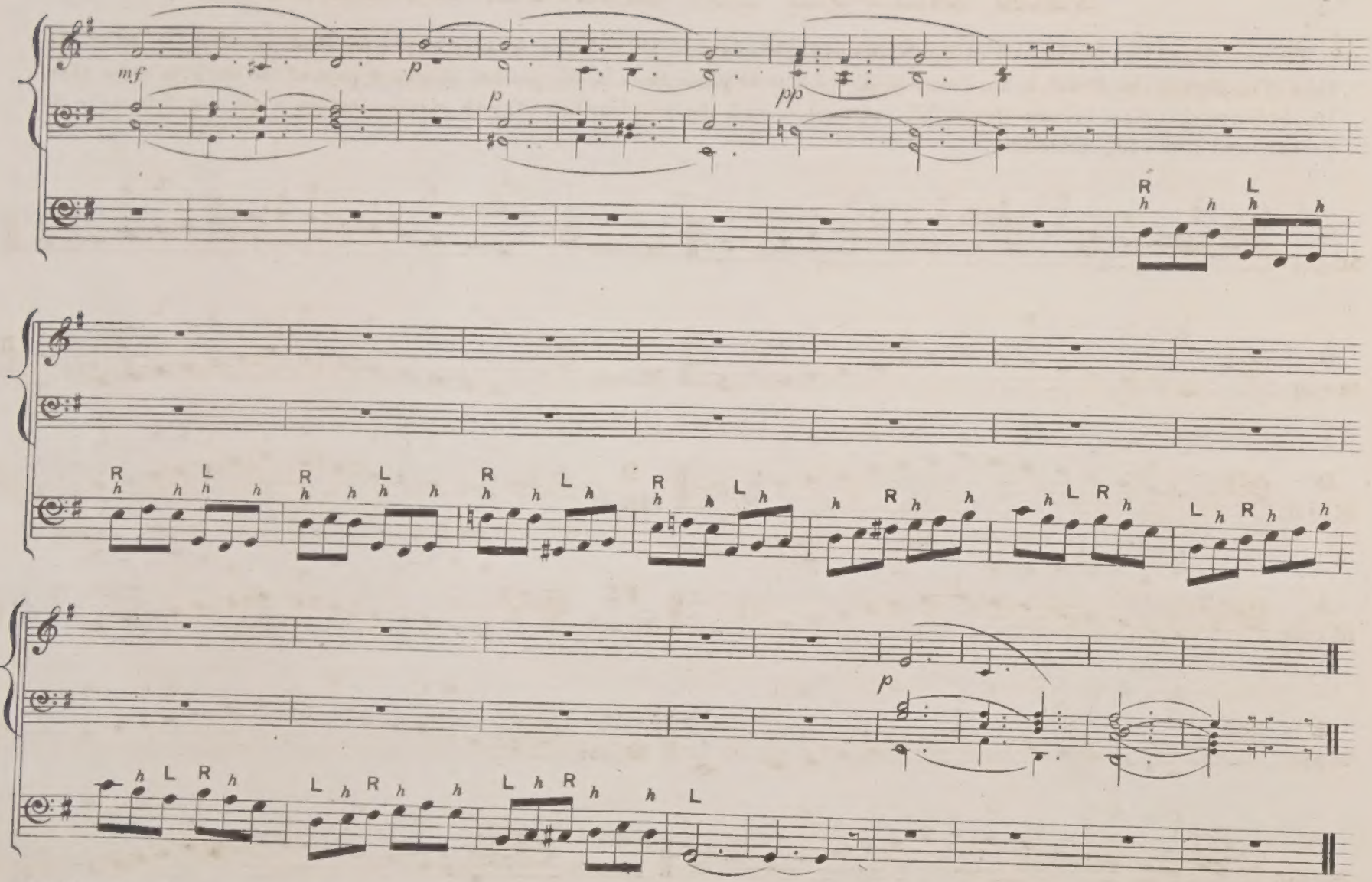

Rall:

Nº 6.

Allegro Moderato.

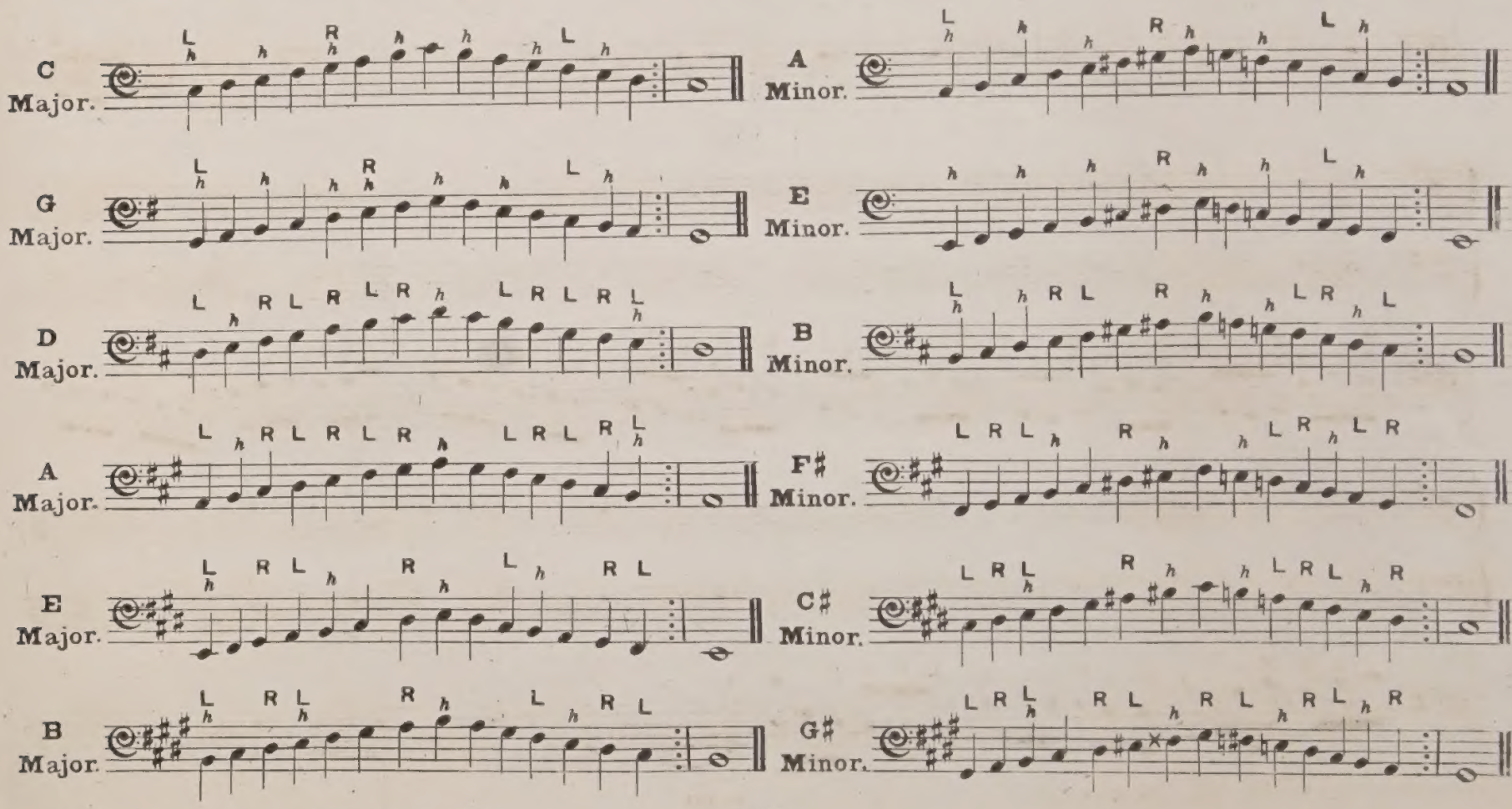



mp

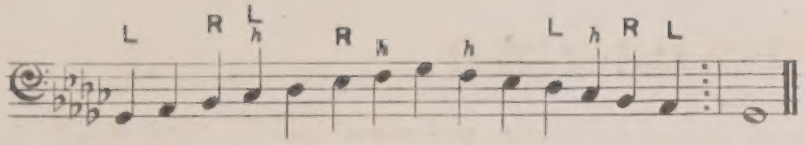

mf
p
p
pp
R
L
p

THE MAJOR AND MINOR SCALES.

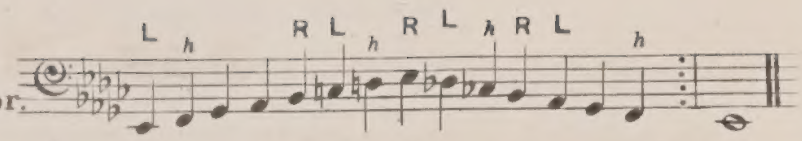
The practice of the Major and Minor Scales is highly important.— As the manner of playing them involves the "mixed" method of employing the Pedal, it has been considered best to place them in the present advanced part of the work, in order that the Student may first become thoroughly acquainted with the peculiarities of both systems before combining them, as in the present and following Exercises.



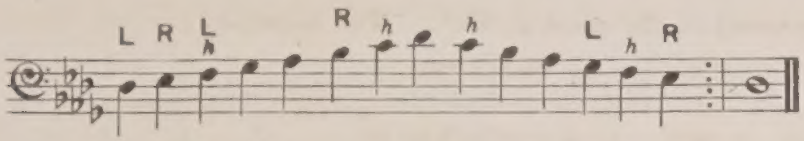
G♭ Major.



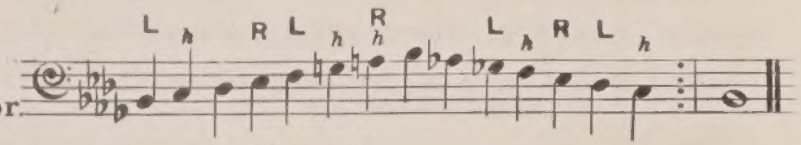
E♭ Minor.



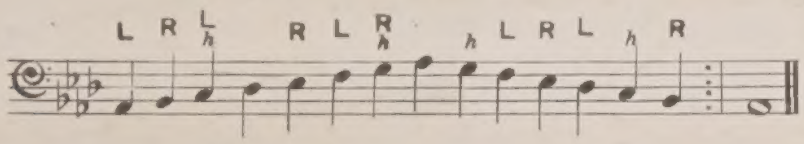
D♭ Major.



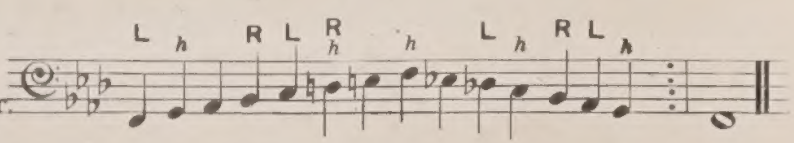
B♭ Minor.



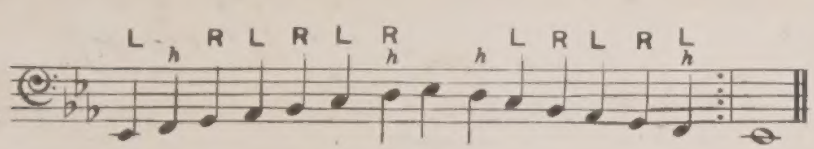
A♭ Major.



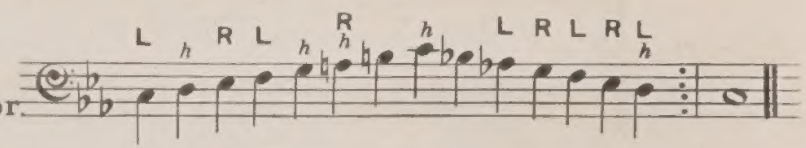
F Minor.



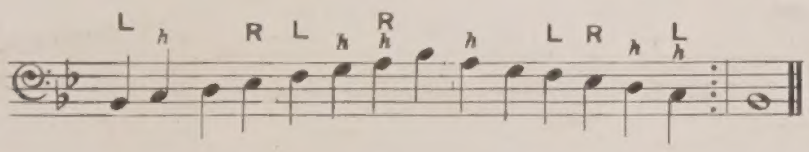
E♭ Major.



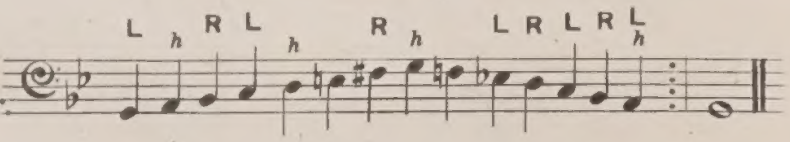
C Minor.



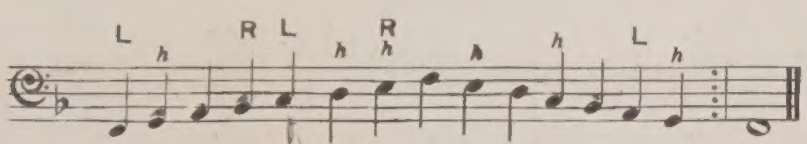
B♭ Major.



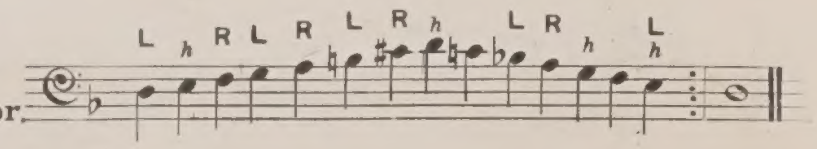
G Minor.



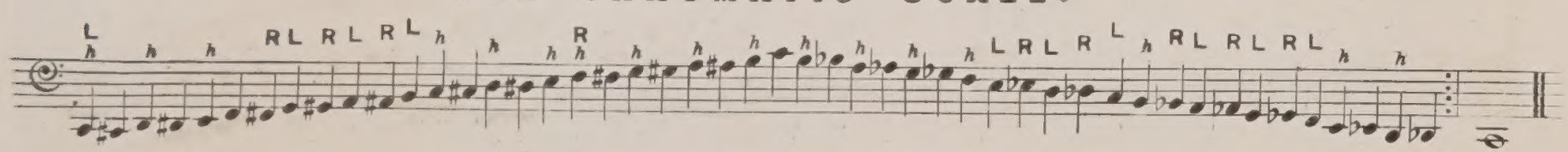
F Major.



D Minor.



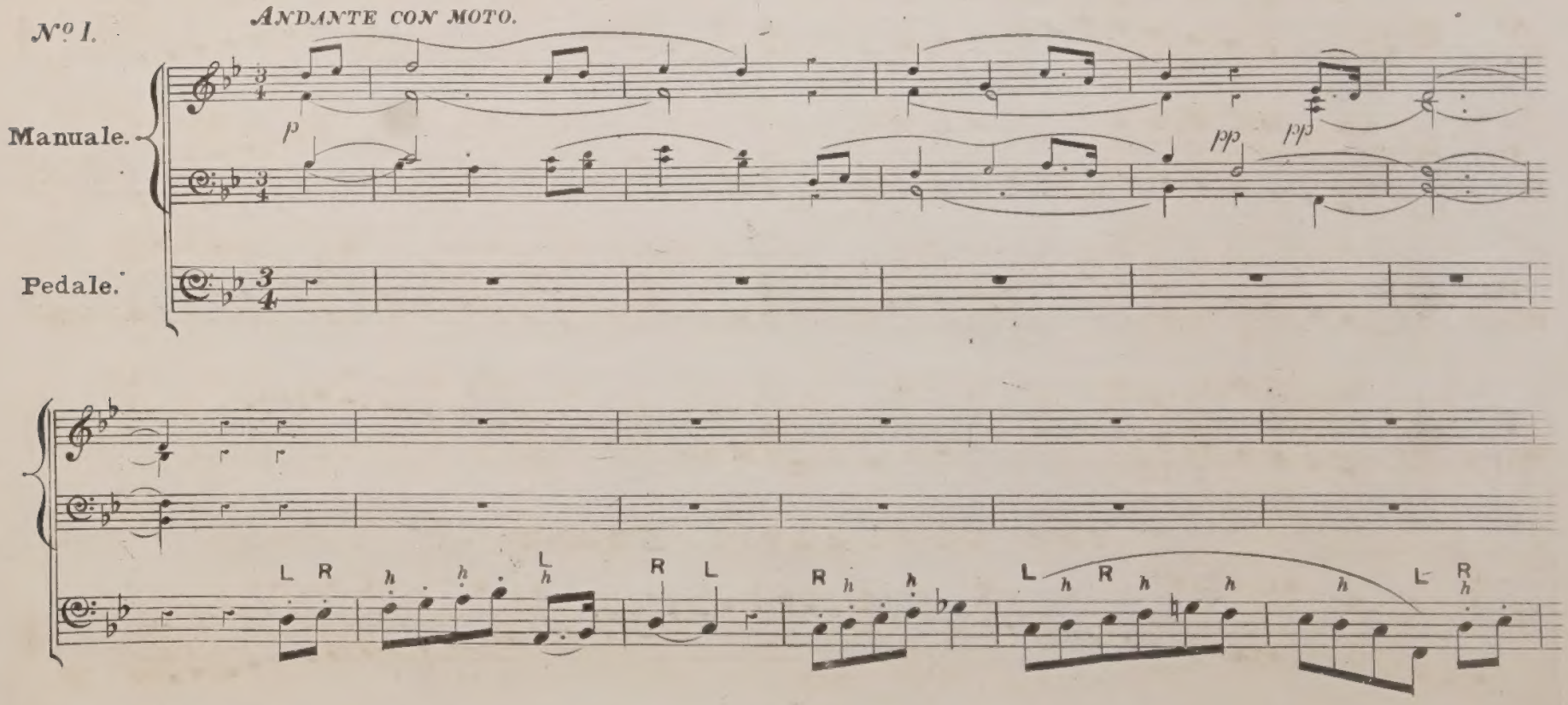
THE CHROMATIC SCALE.

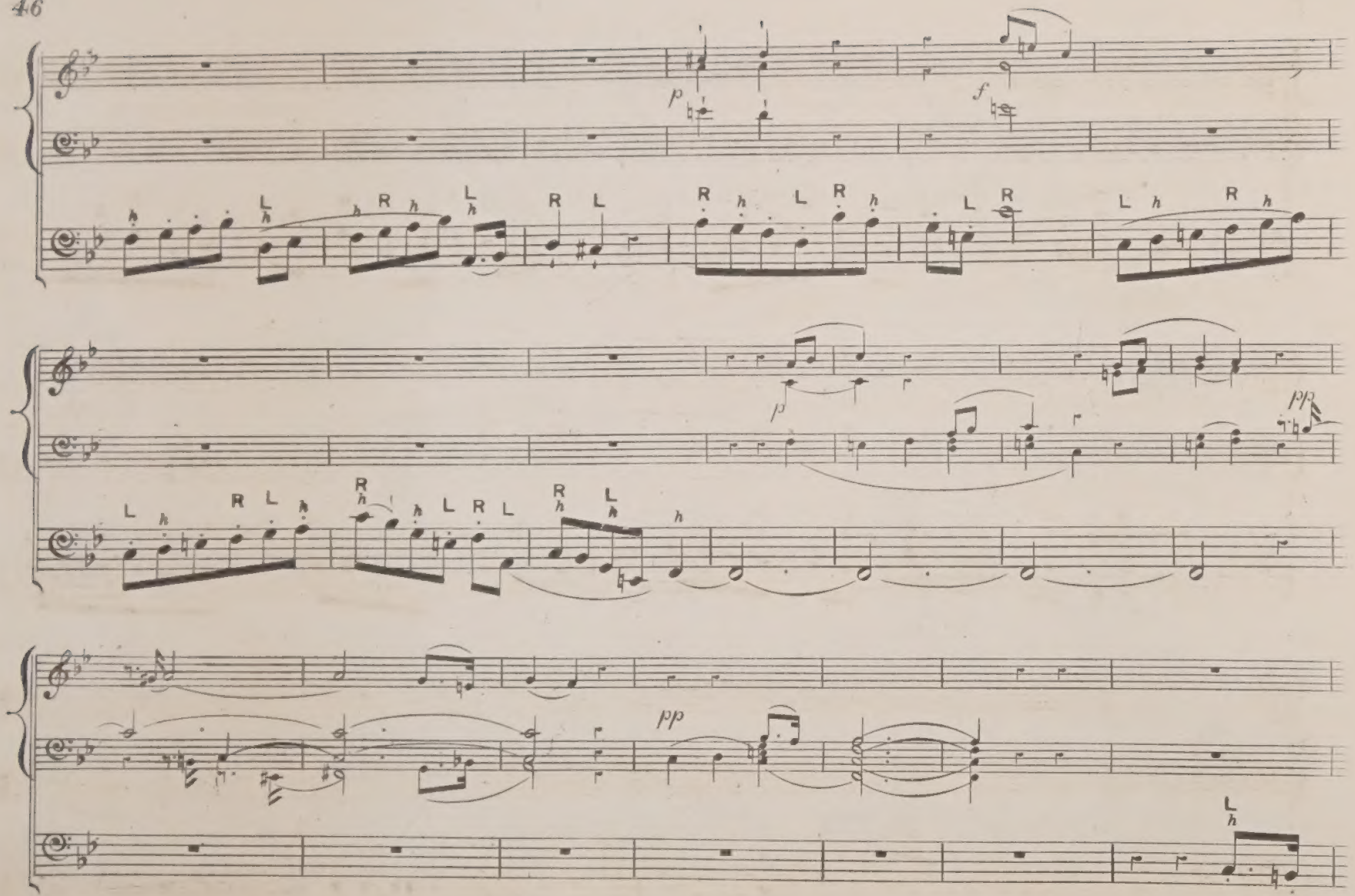


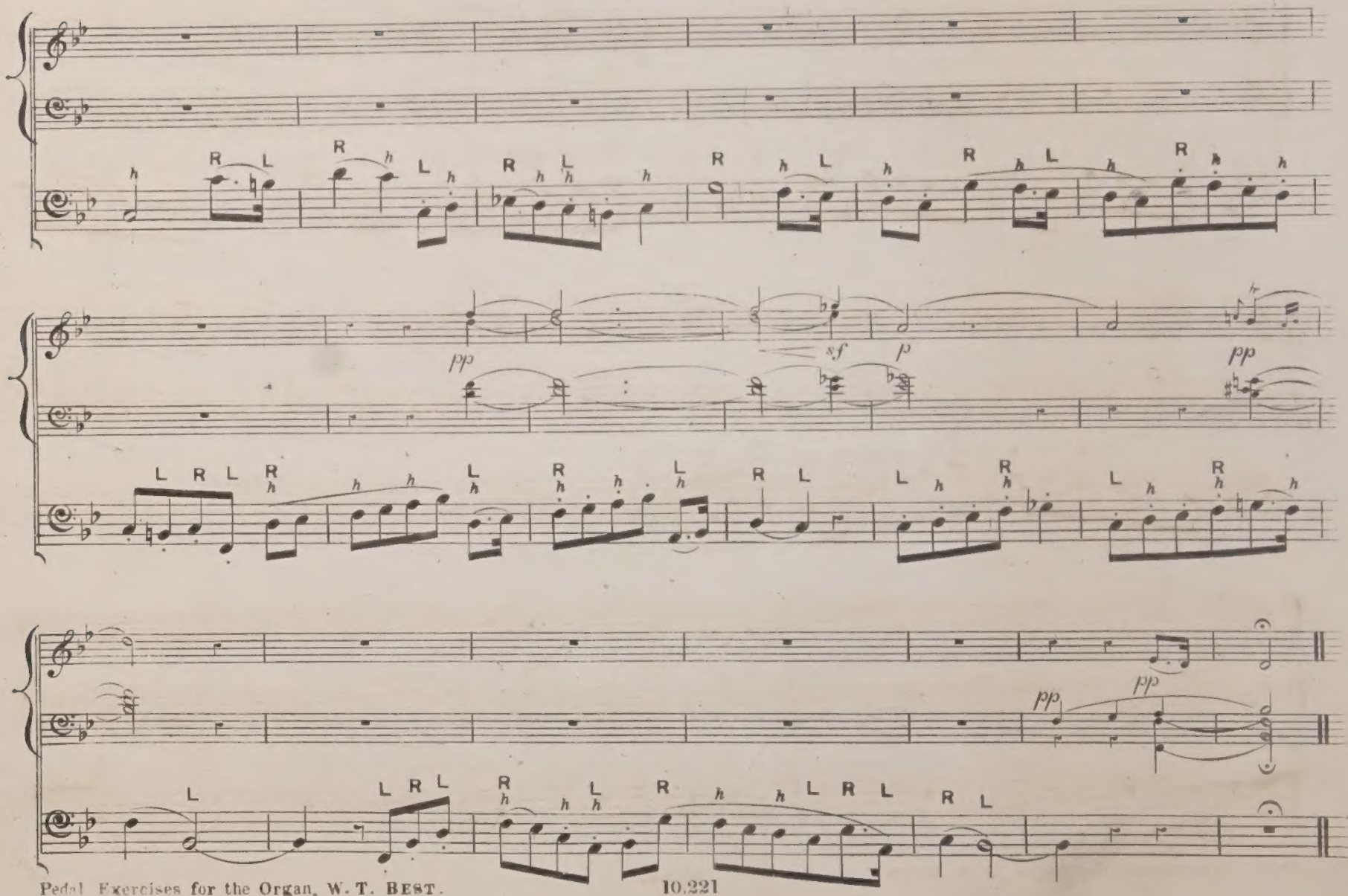
SIX EXERCISES.

These concluding Studies are for the practice of passages of special difficulty, and serve also to illustrate the "mixed" system of using the Pedal, which, (as has formerly been observed) is the most perfect.— The manuals also are more freely employed in order to give independence of finger when playing a separate Pedal part.

ON THE LEGATO AND STACCATO.



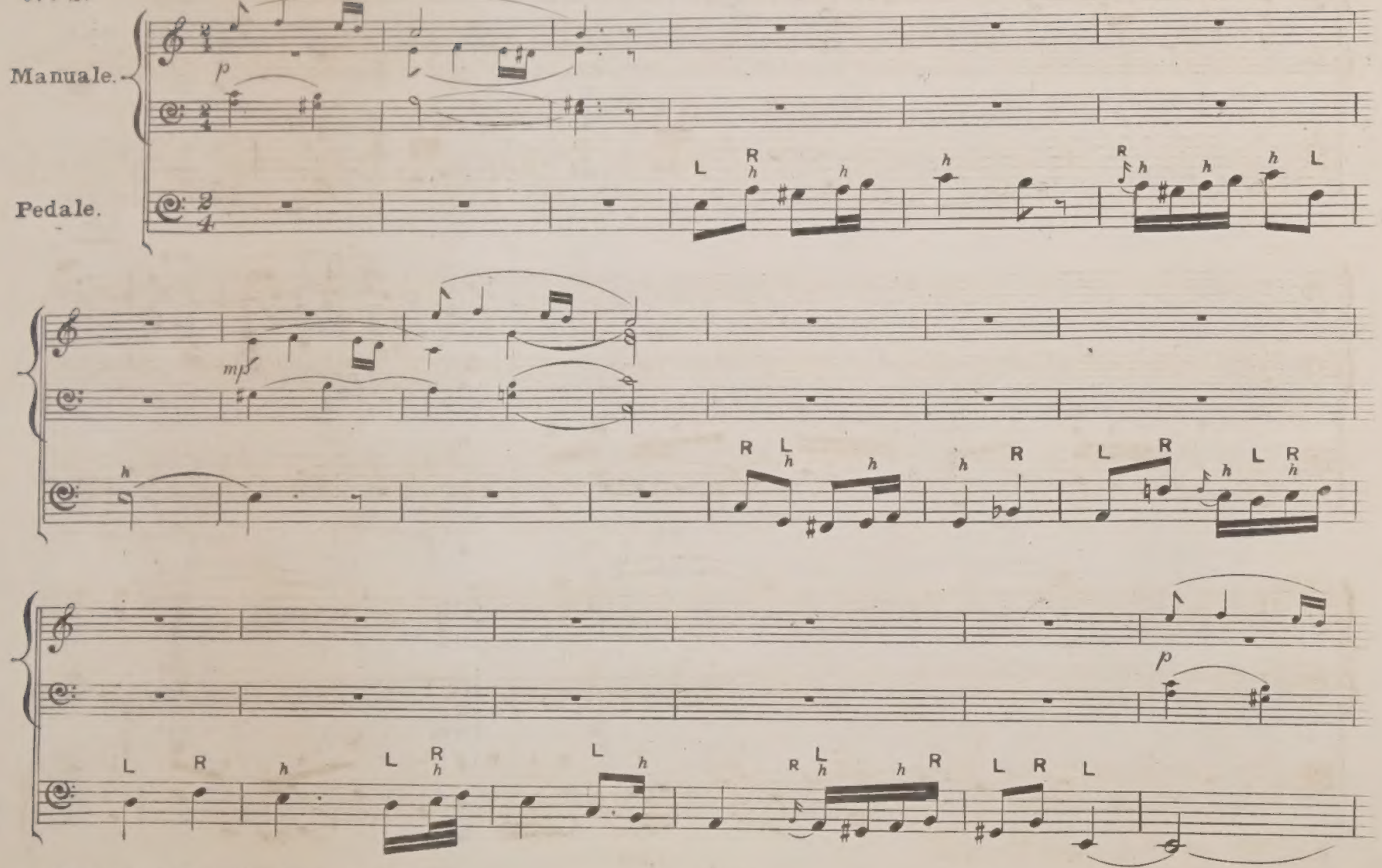

p
f
p
pp
pp

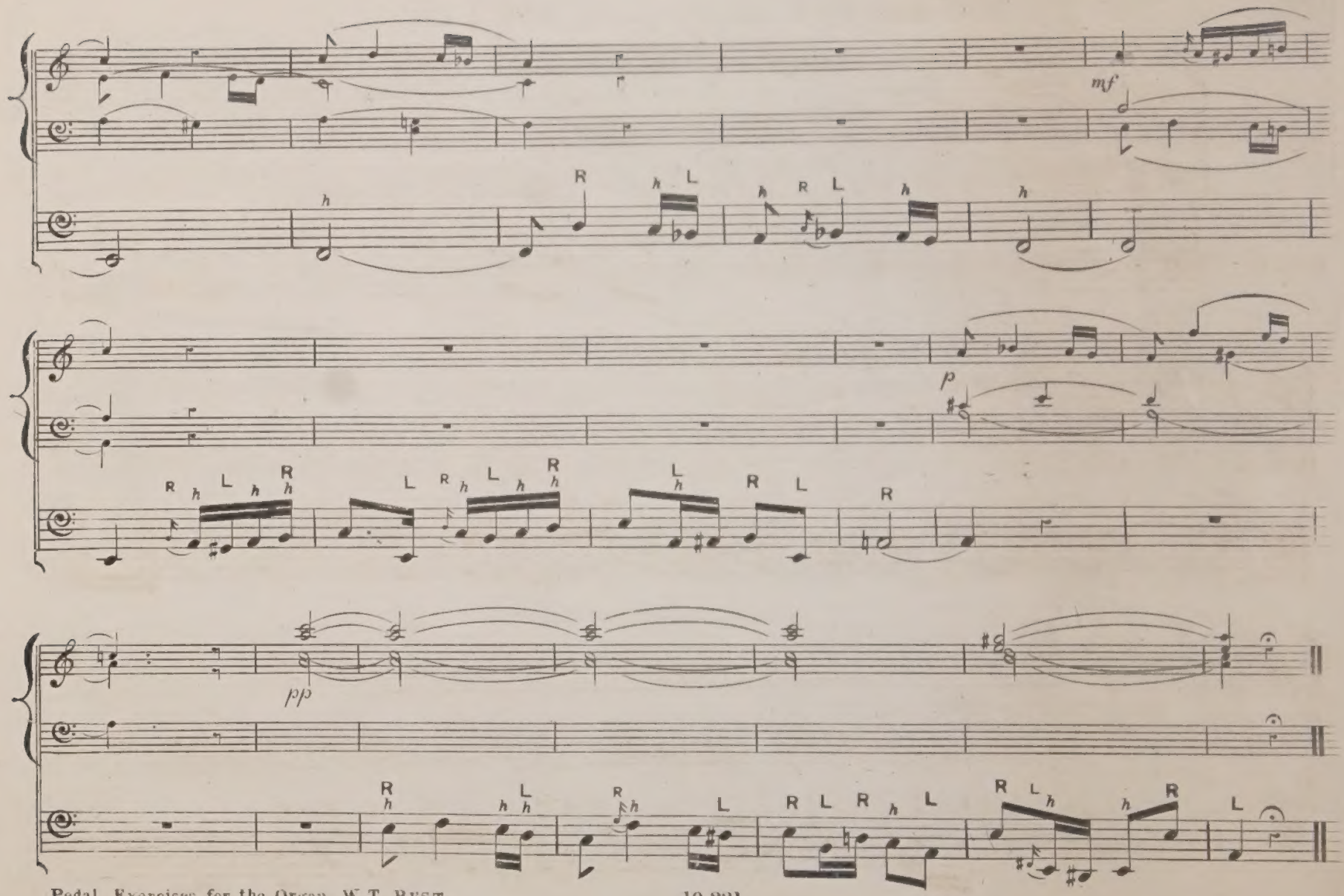

pp
sf
p
pp
pp
pp

ON THE APPOGGIATURA.

No 2.

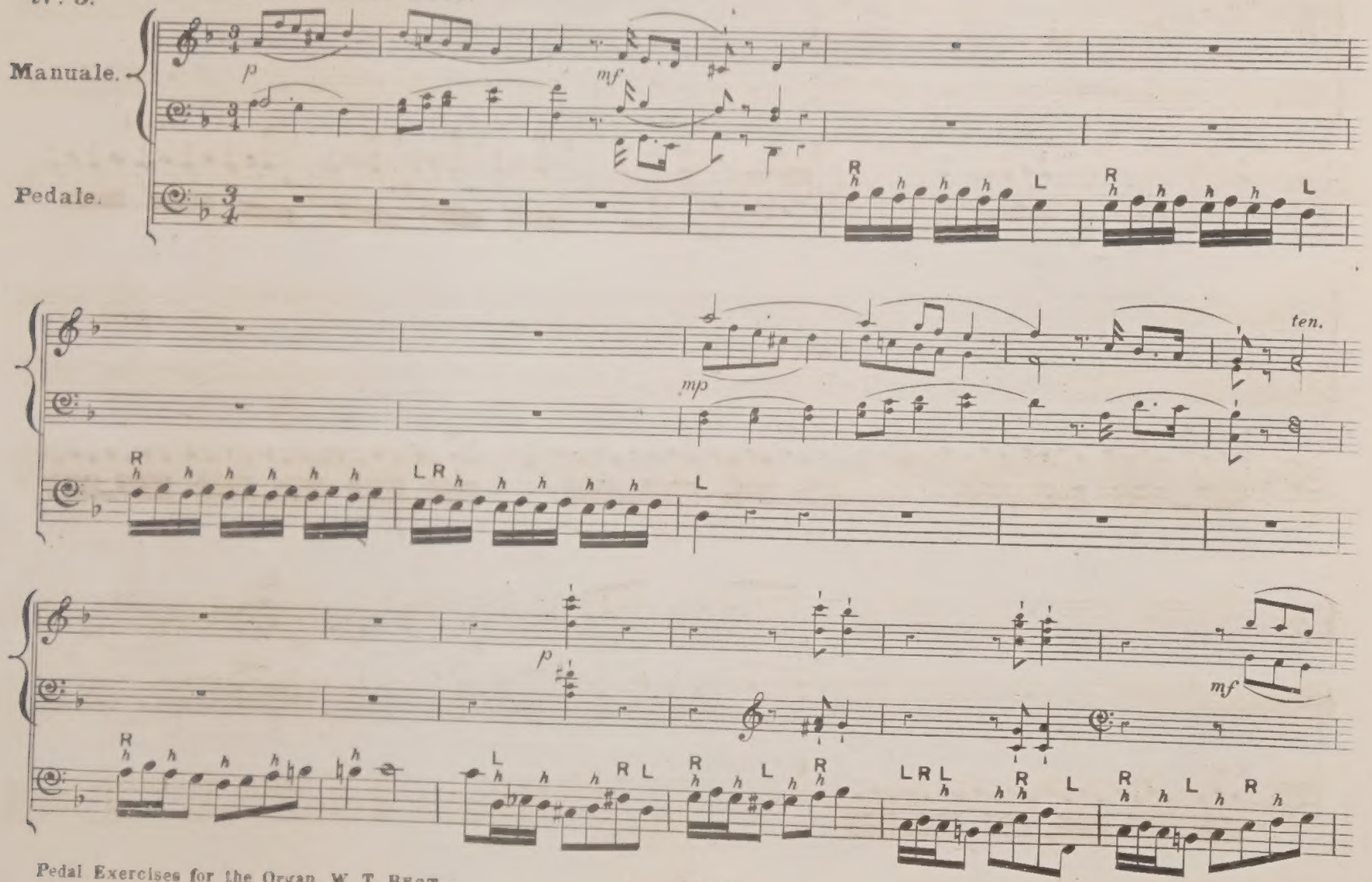
ANDANTE.

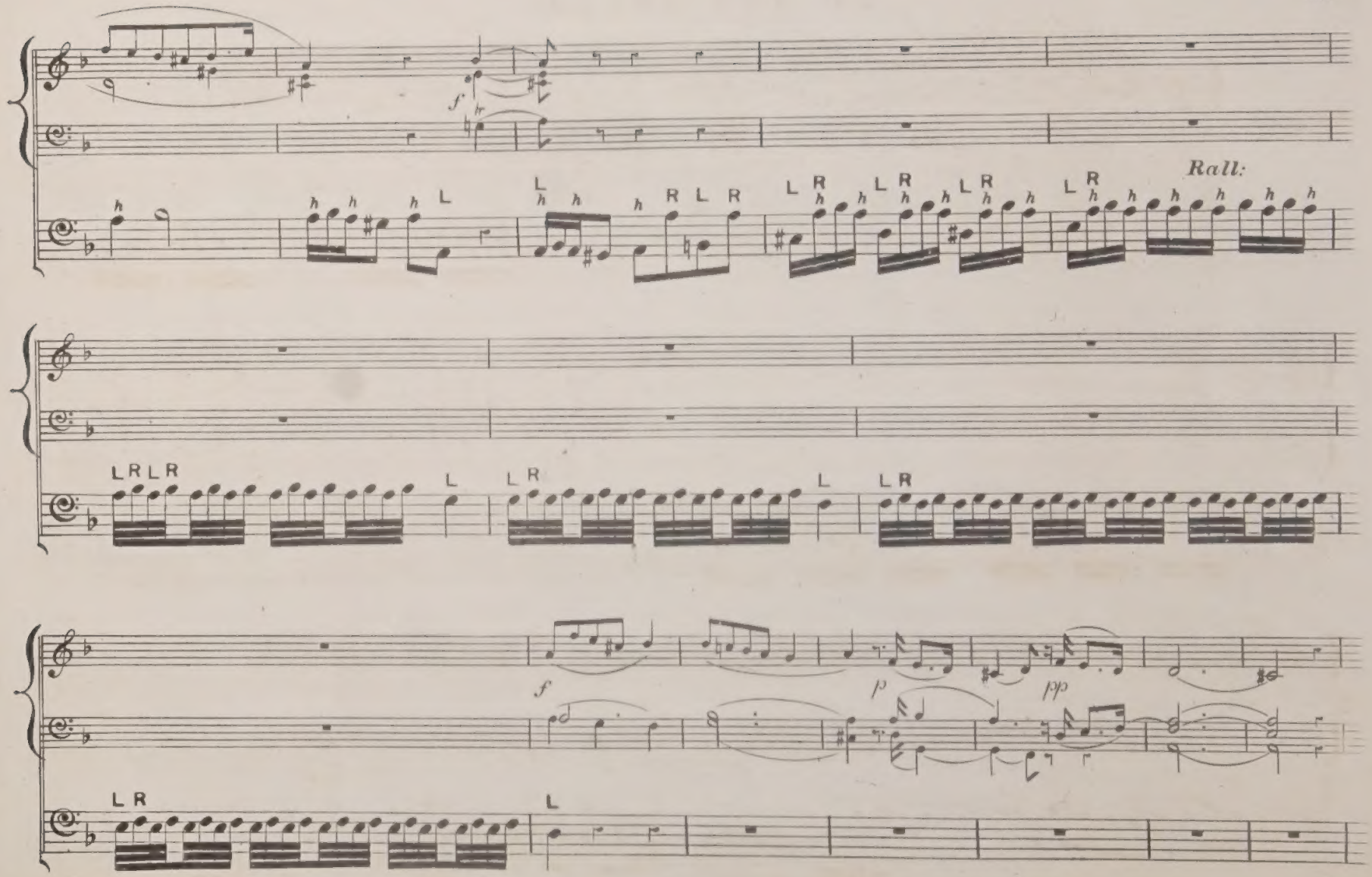


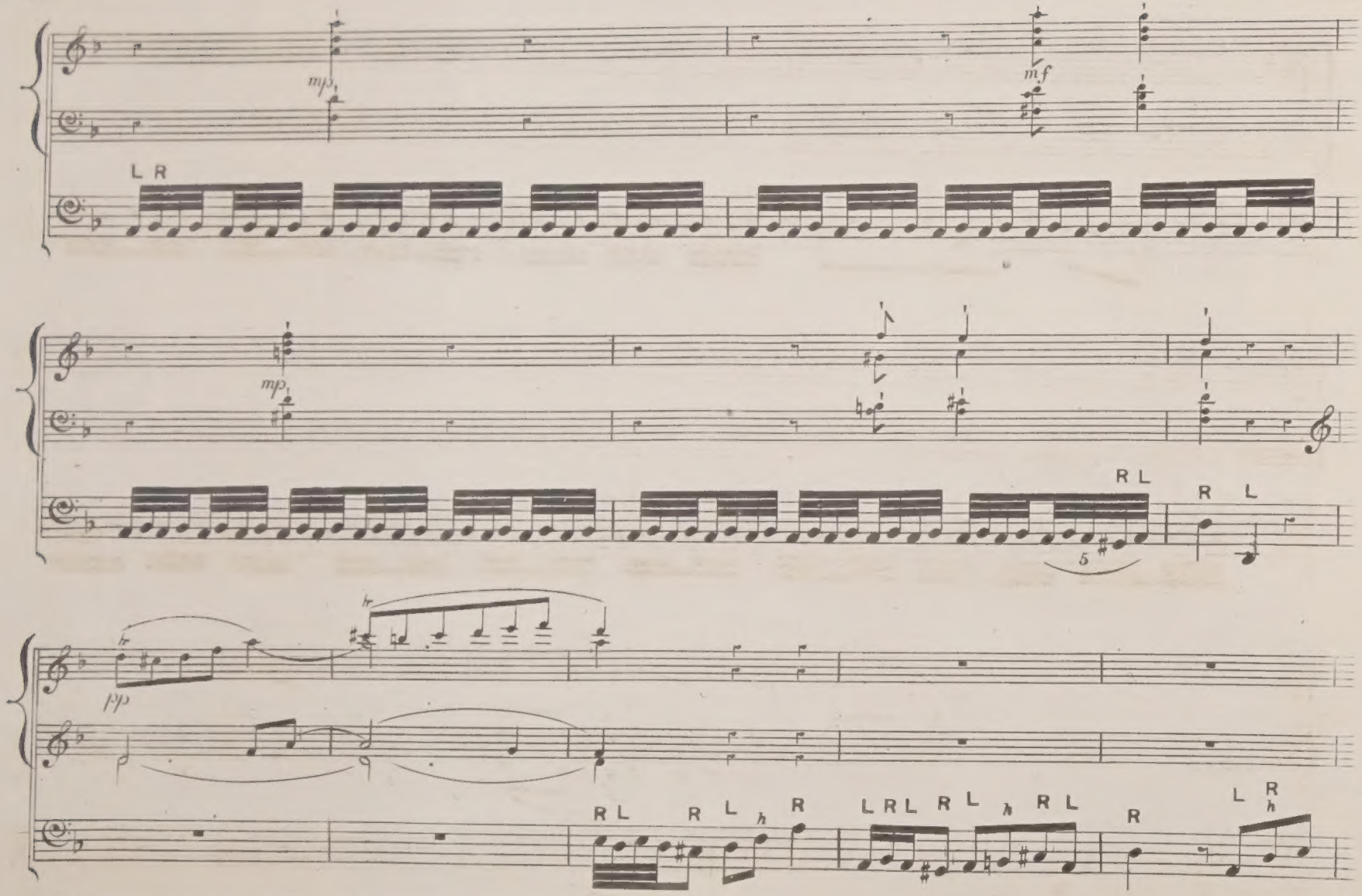

mf
p
pp

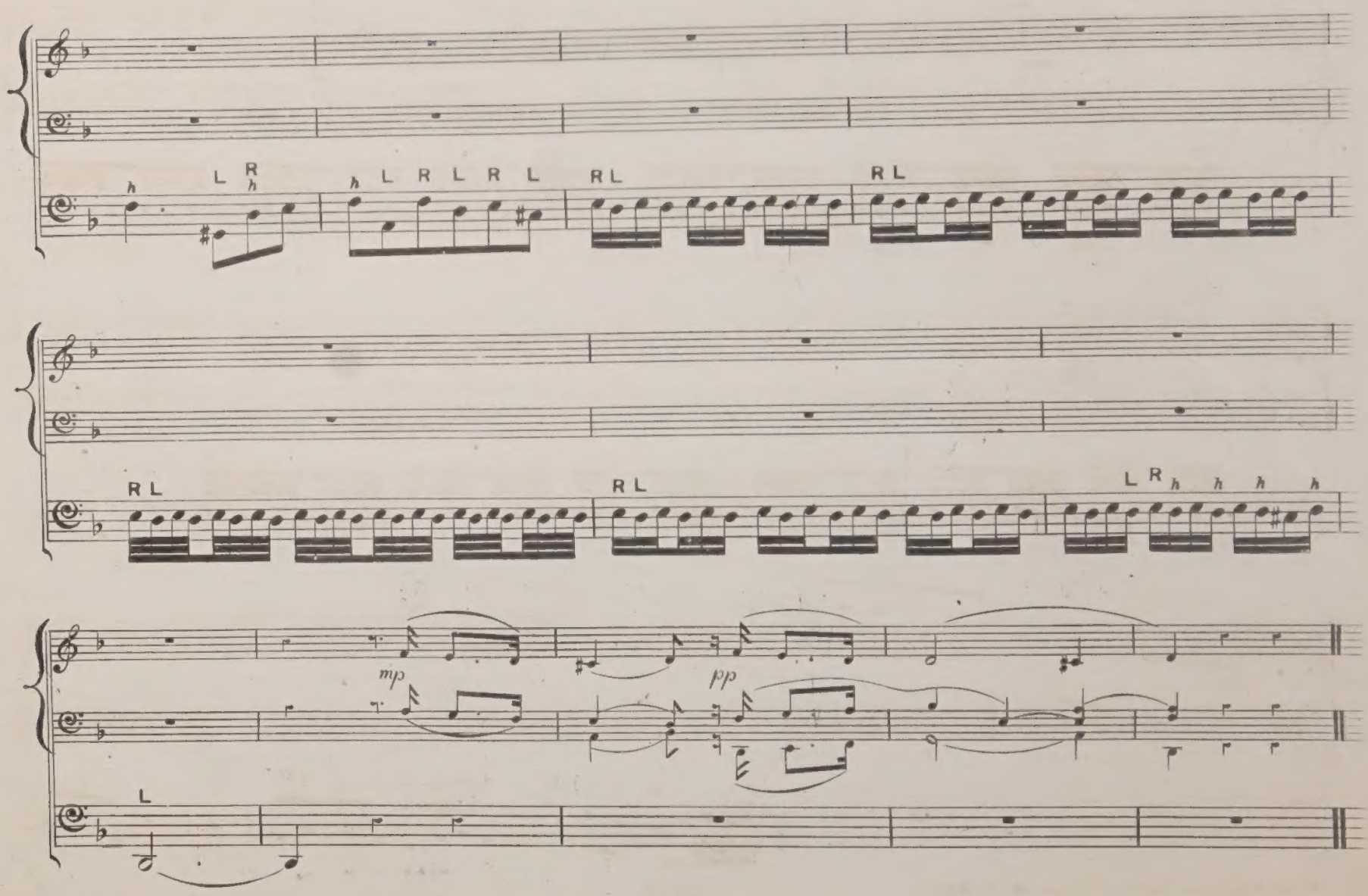
ON THE SHAKE.

No 3. *ANDANTE CON MOTO.*

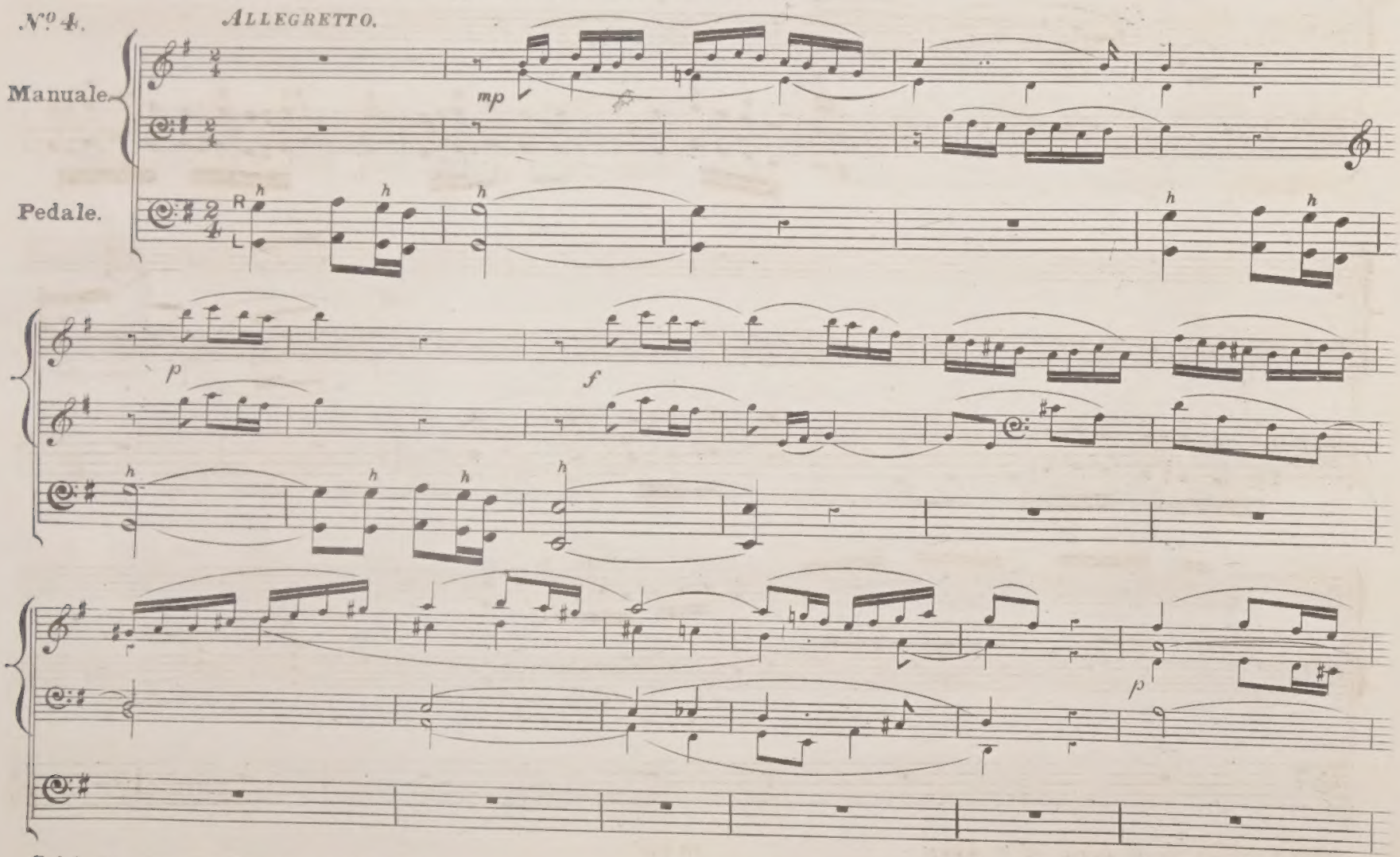


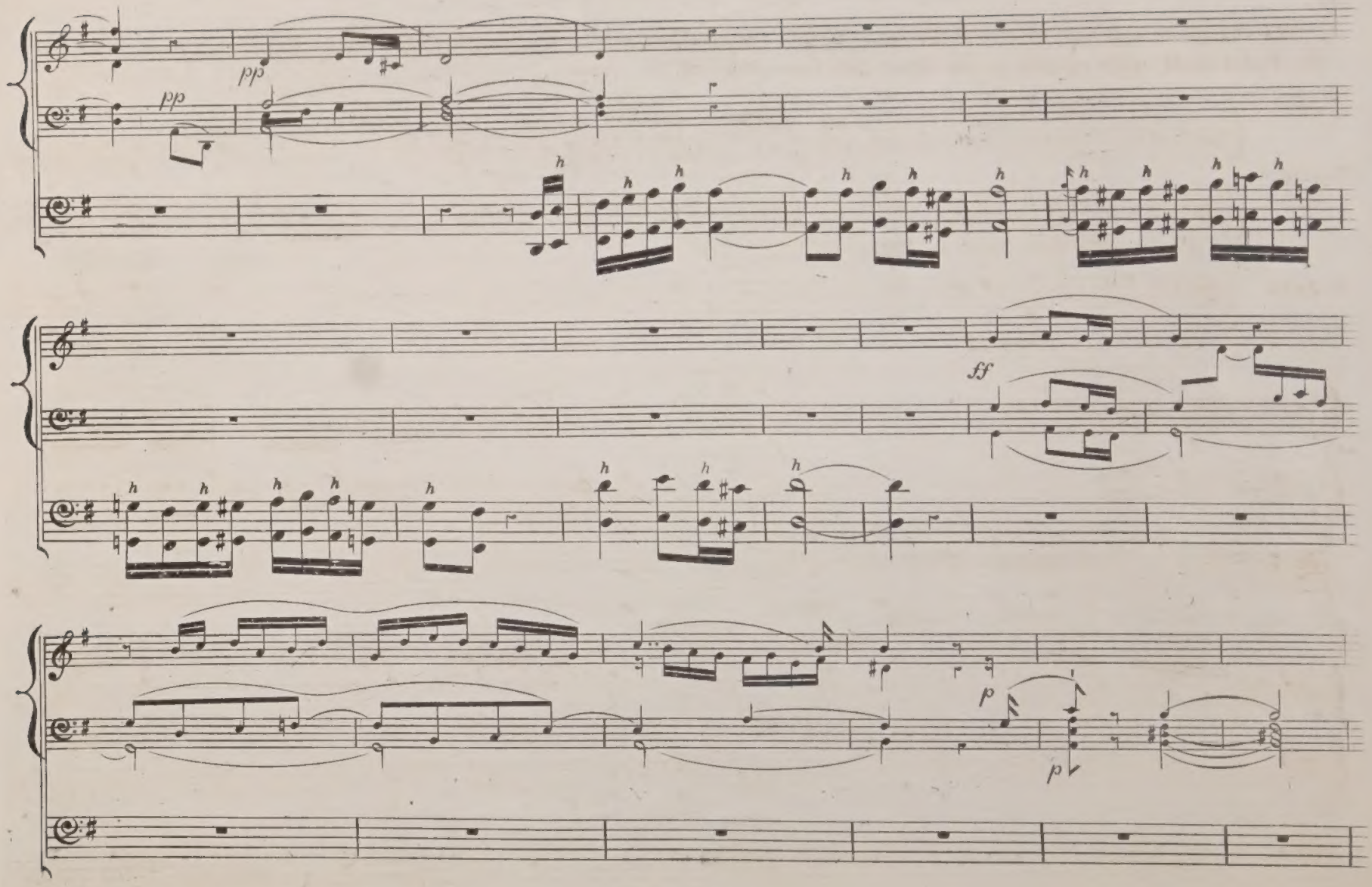

Rall:

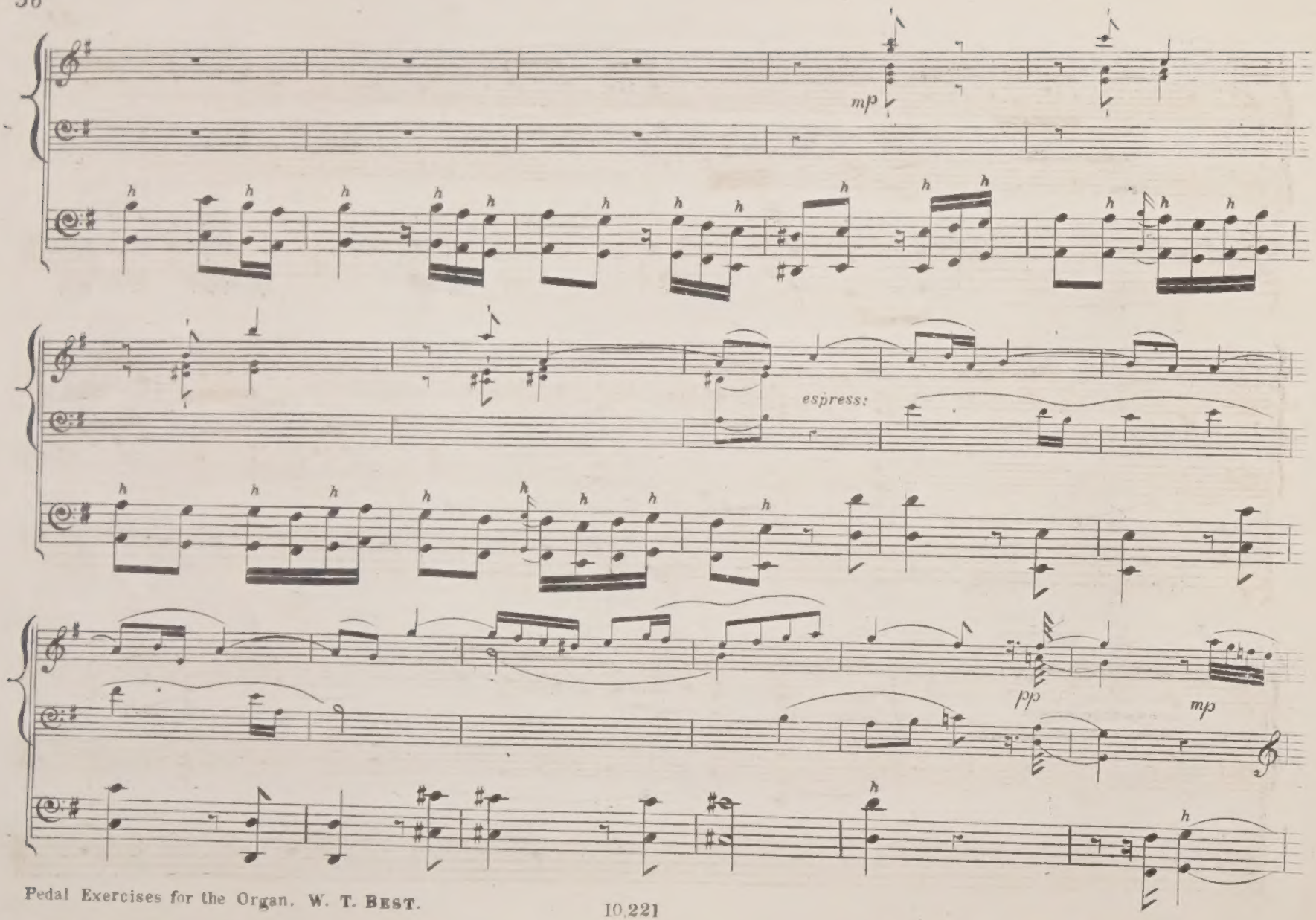

mp
mf
L R
mp
R L
R L
5
pp
R L
R L
R L R L
R
L R

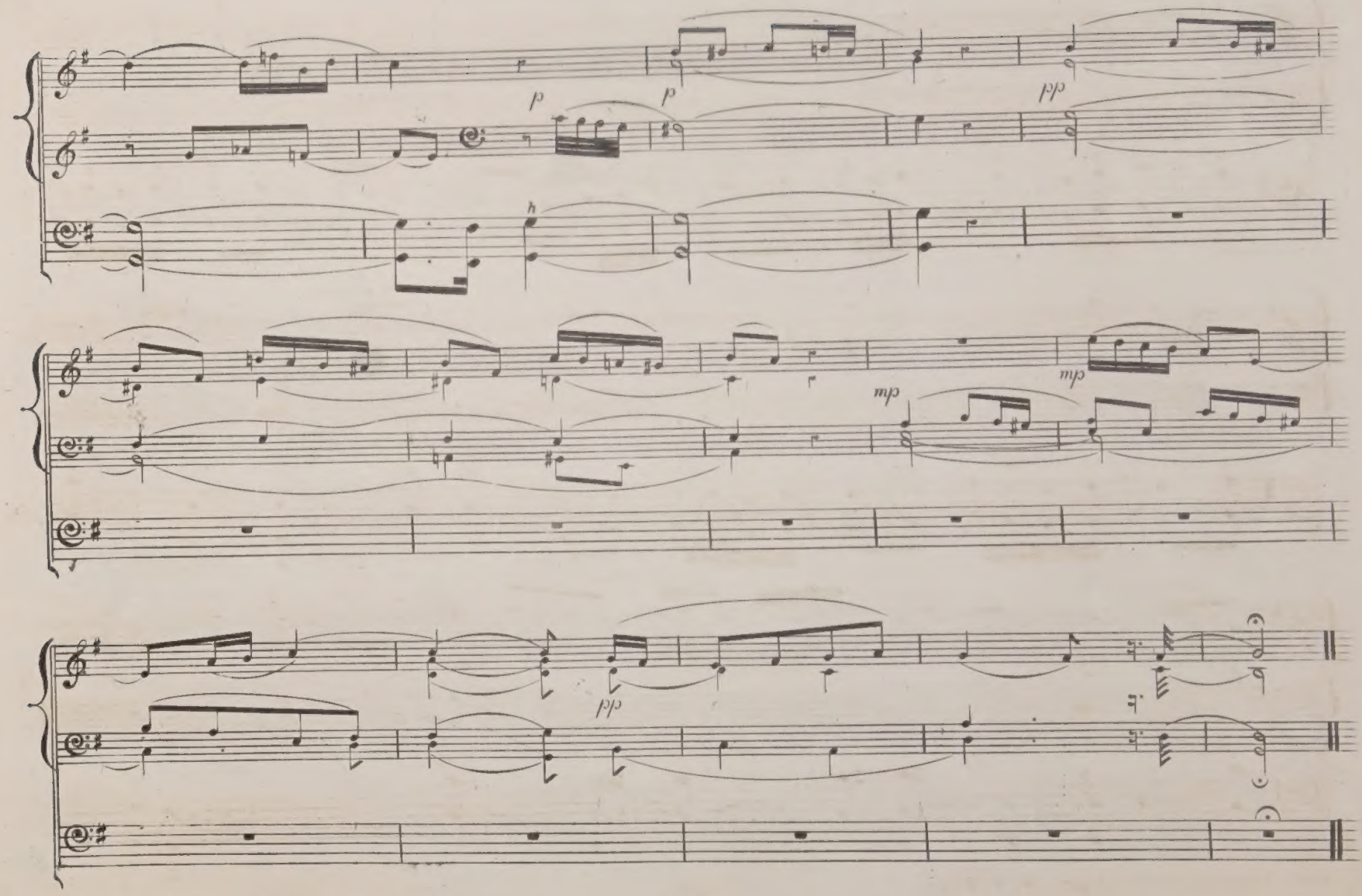

L R
L R L R L
R L
R L
R L
R L
L R
mp
pp
L

As the point and heel of the Right and Left Foot are simultaneously used throughout this Exercise, the marks above the Pedal staff apply equally to the upper and lower notes of the octave.



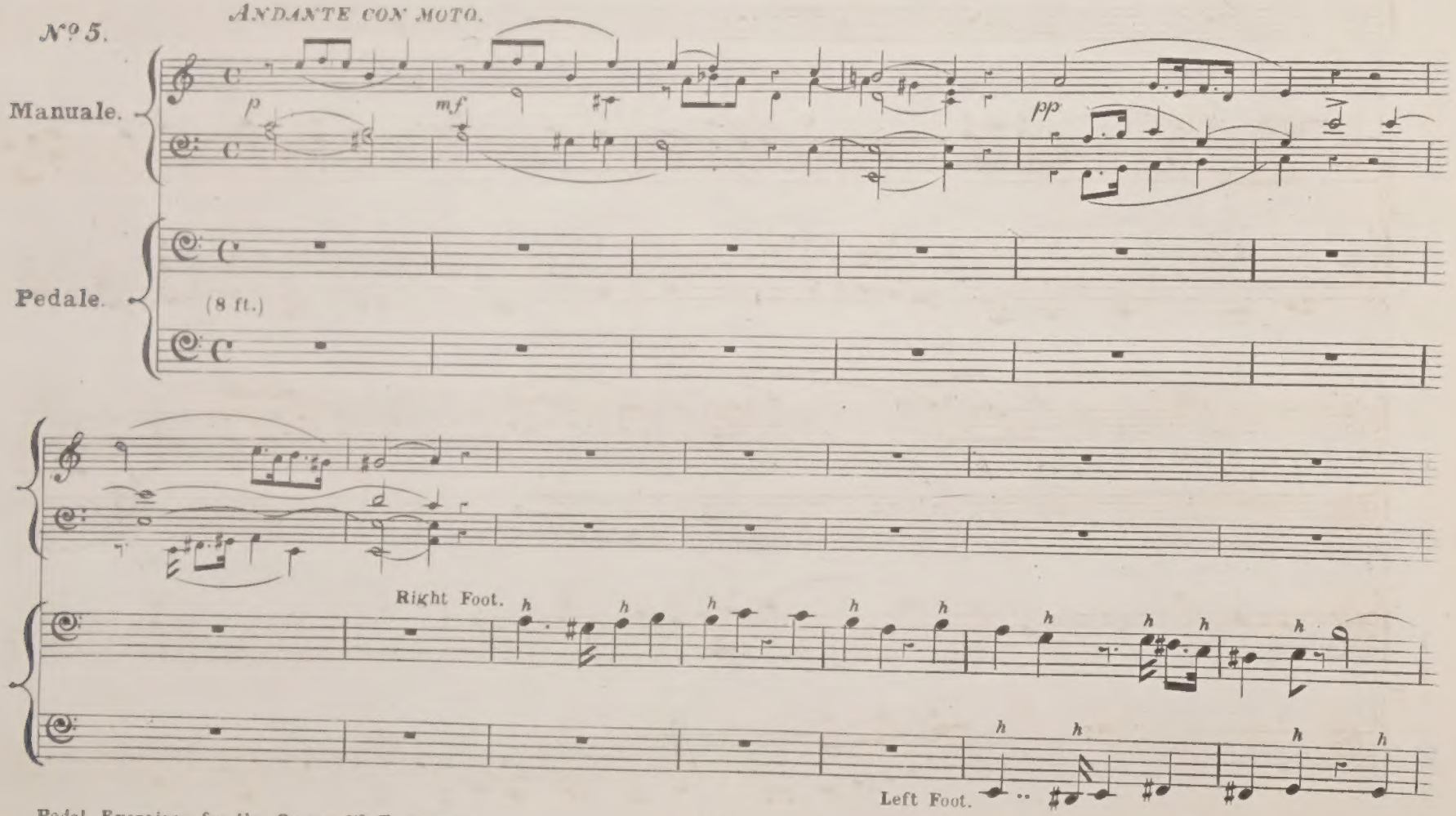

pp
pp
ff
p
p

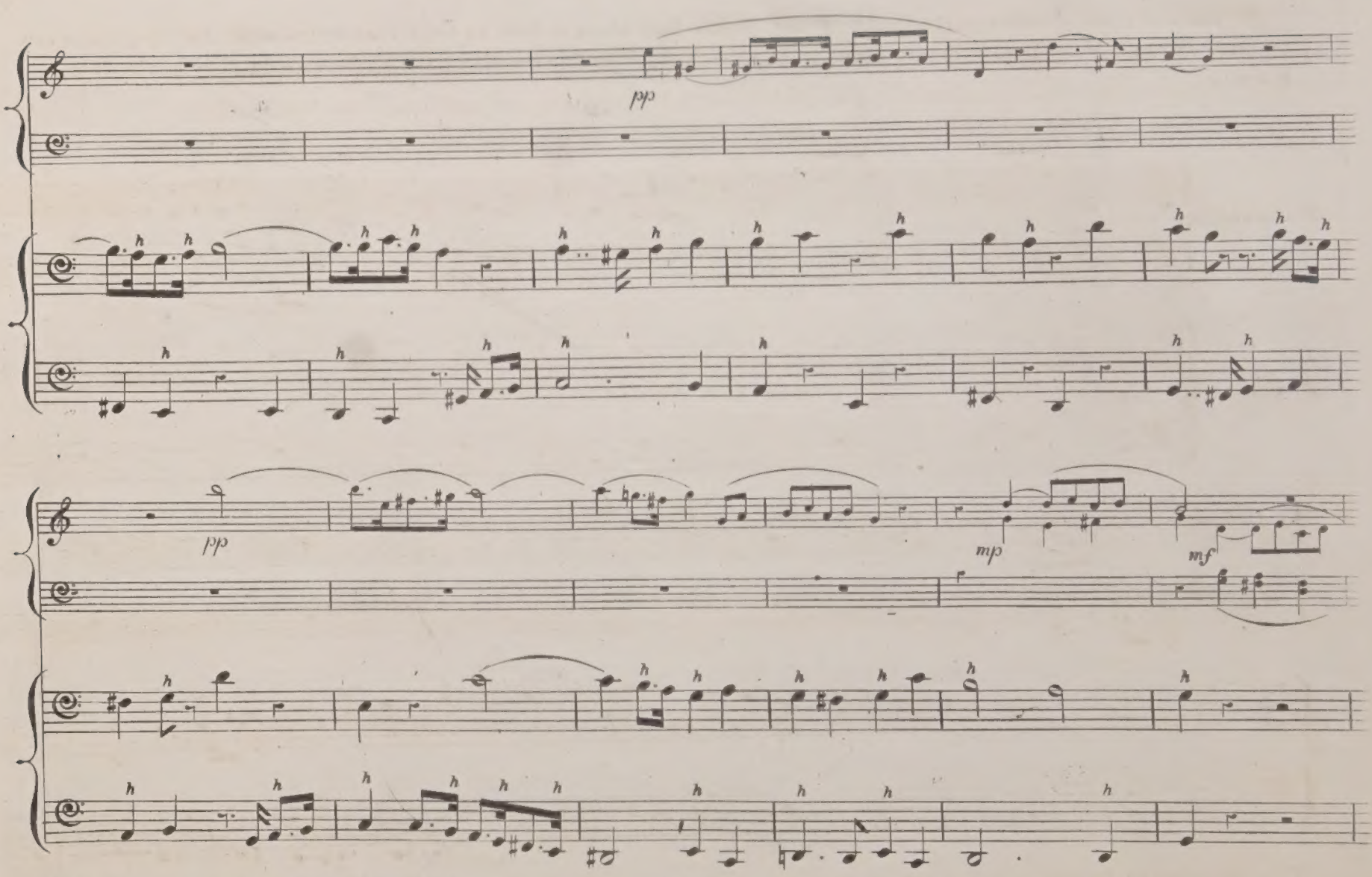

mp
espress:
pp
mp

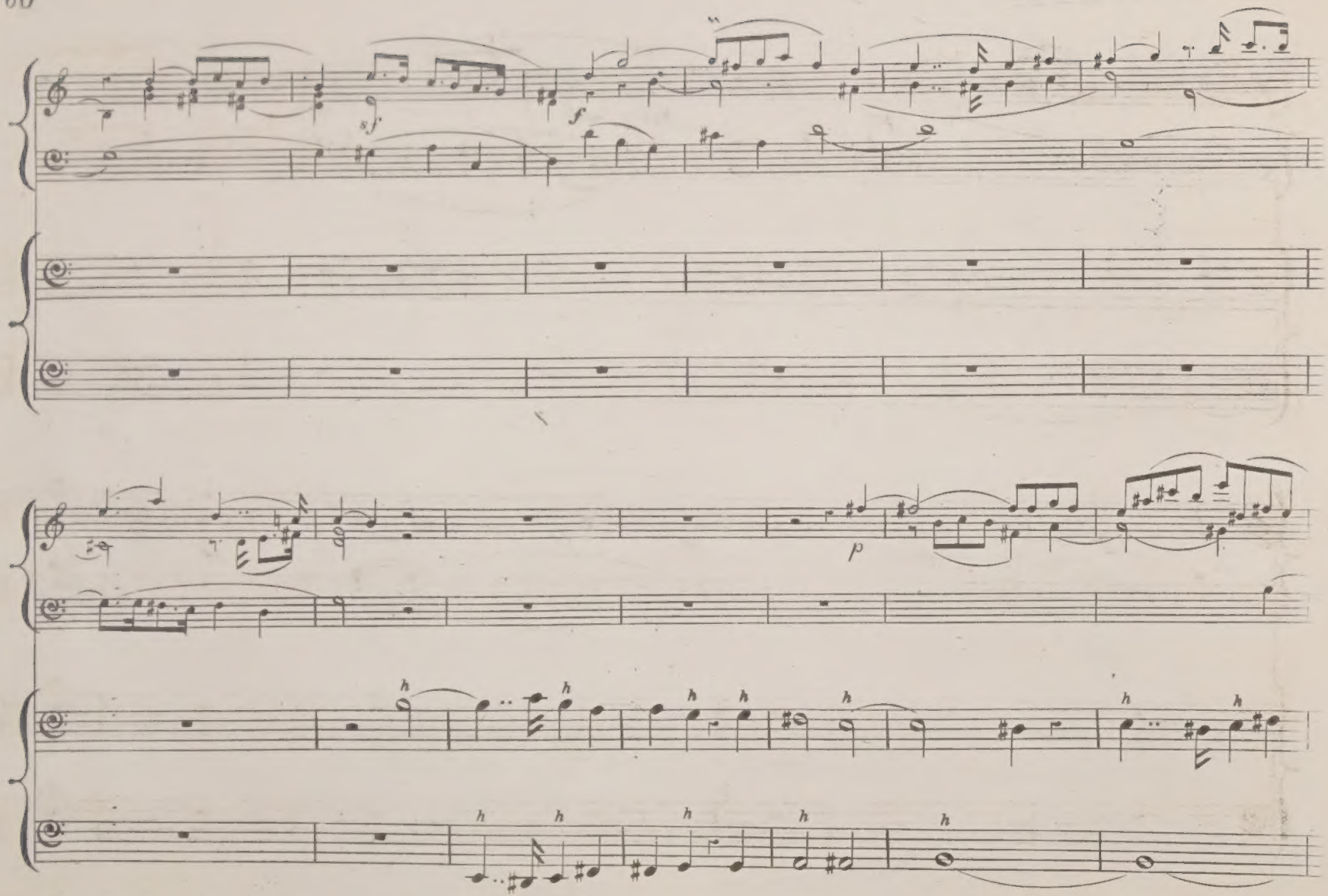

p
p
pp
mp
mp
pp

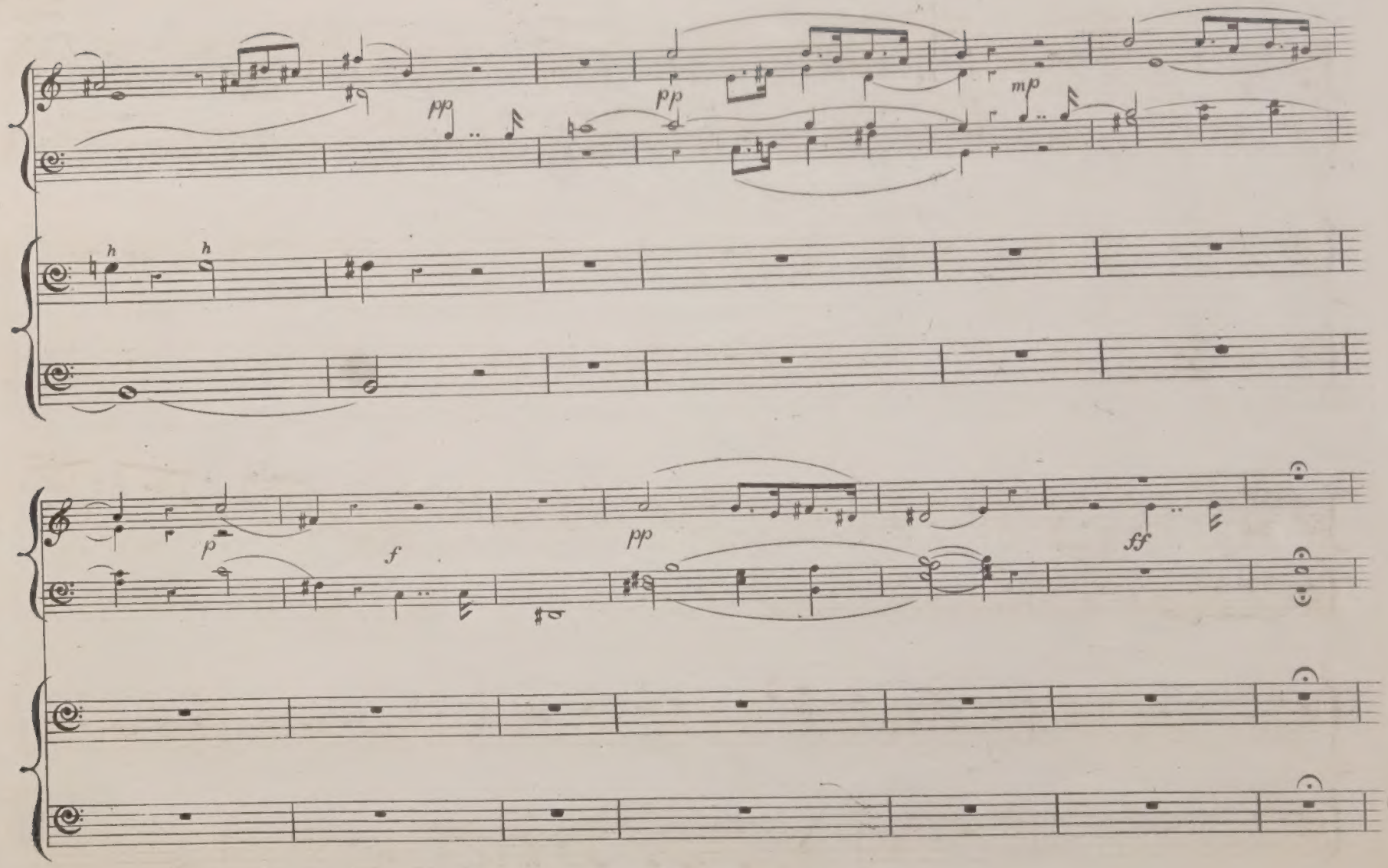
ON THE DOUBLE PEDAL.

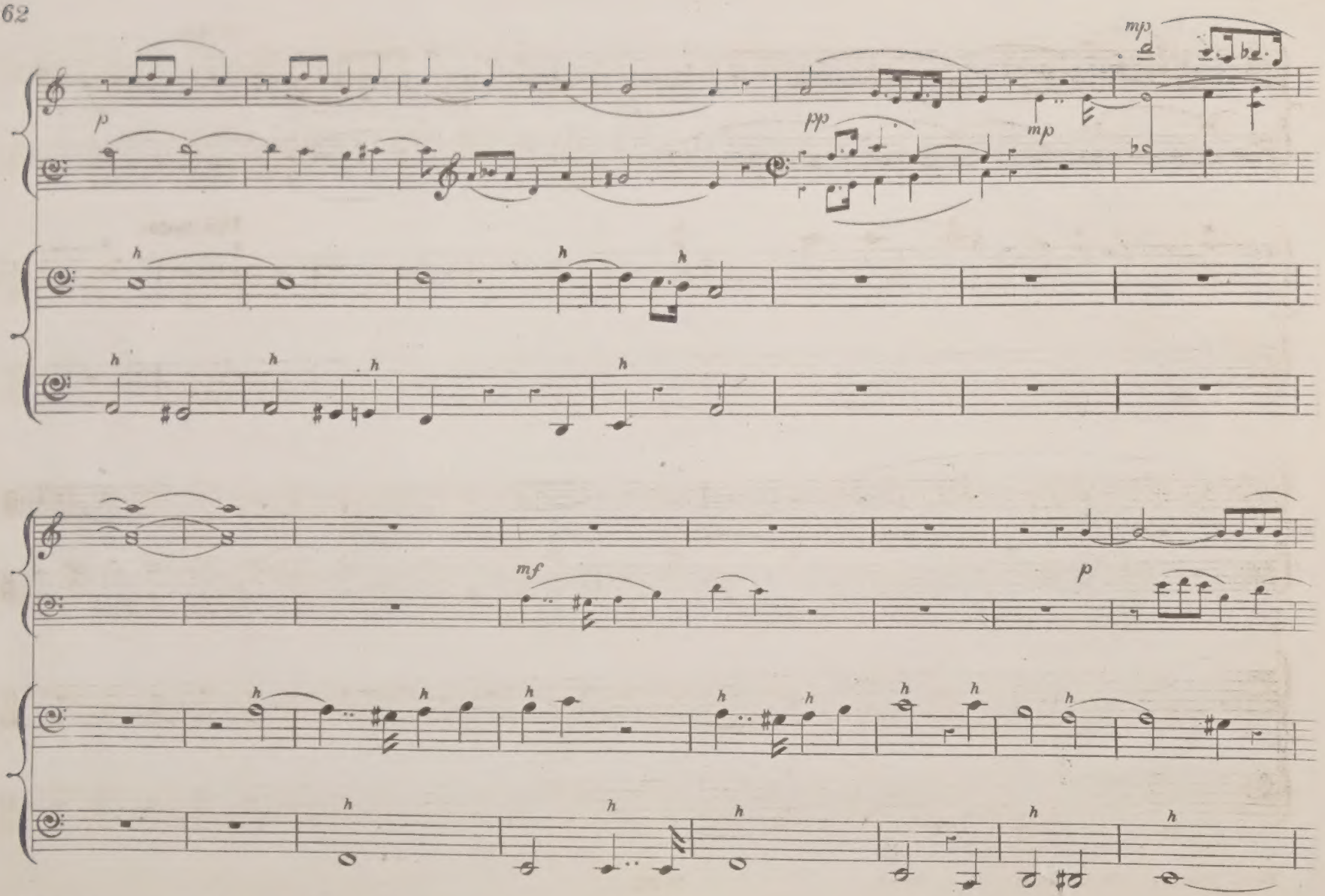
As there are two distinct parts for the Pedal, it has been thought best to employ an extra staff for the greater convenience of practice.— It may be necessary to remark that no 16 ft. Pedal stops must be used in playing the present Exercise.

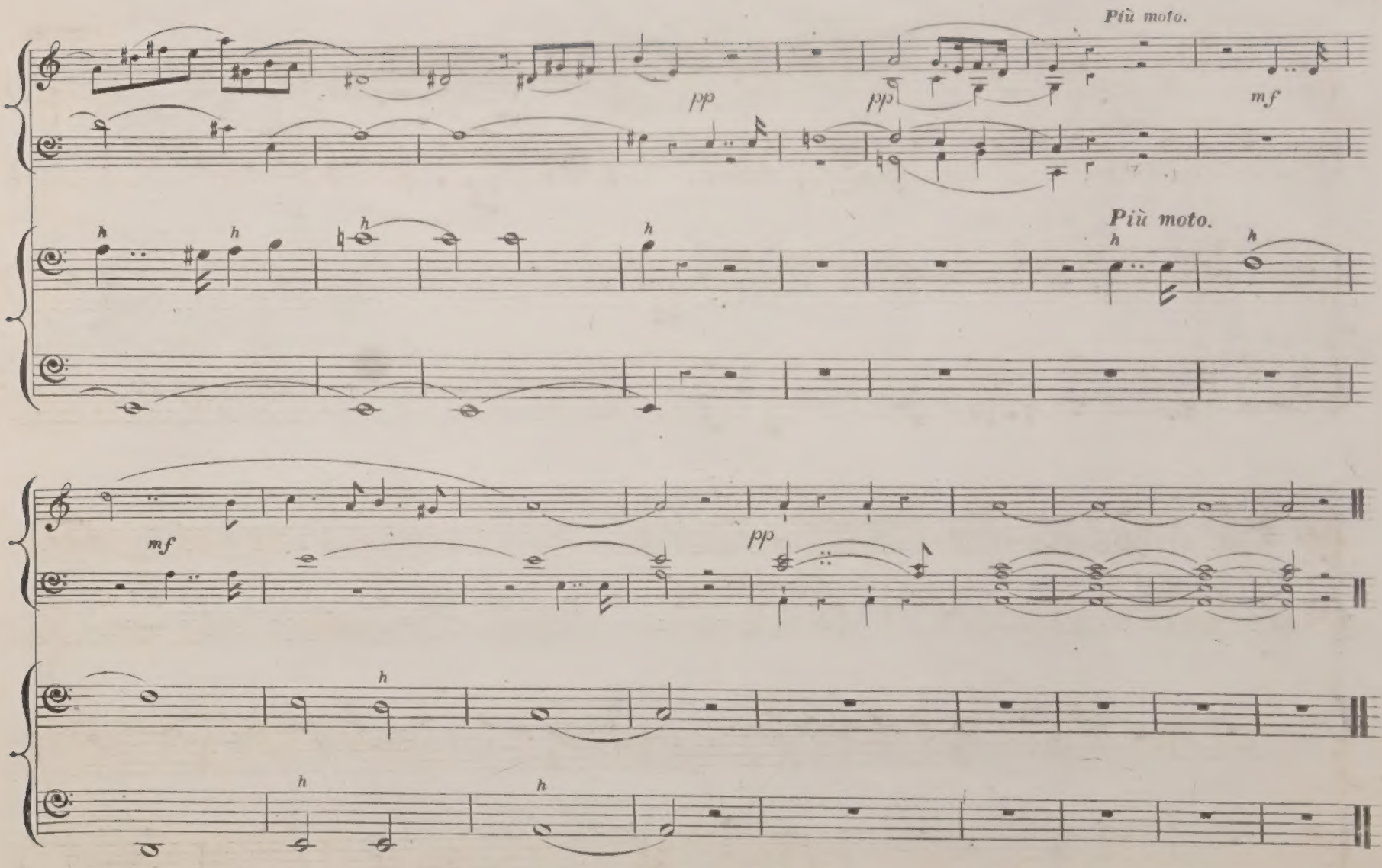



pp
pp
mp
mf


sf
f
p

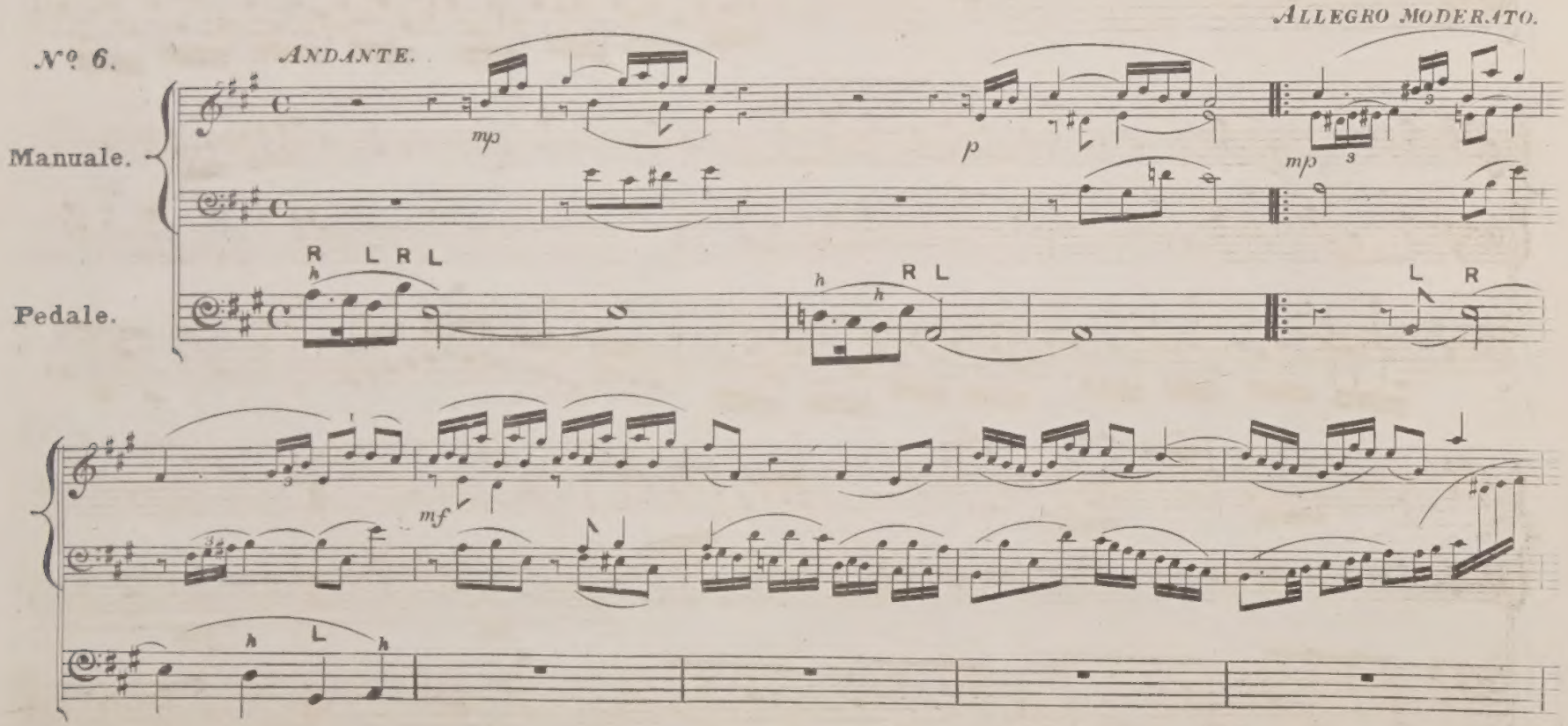

pp
pp
mp
h
h
p
f
pp
ff

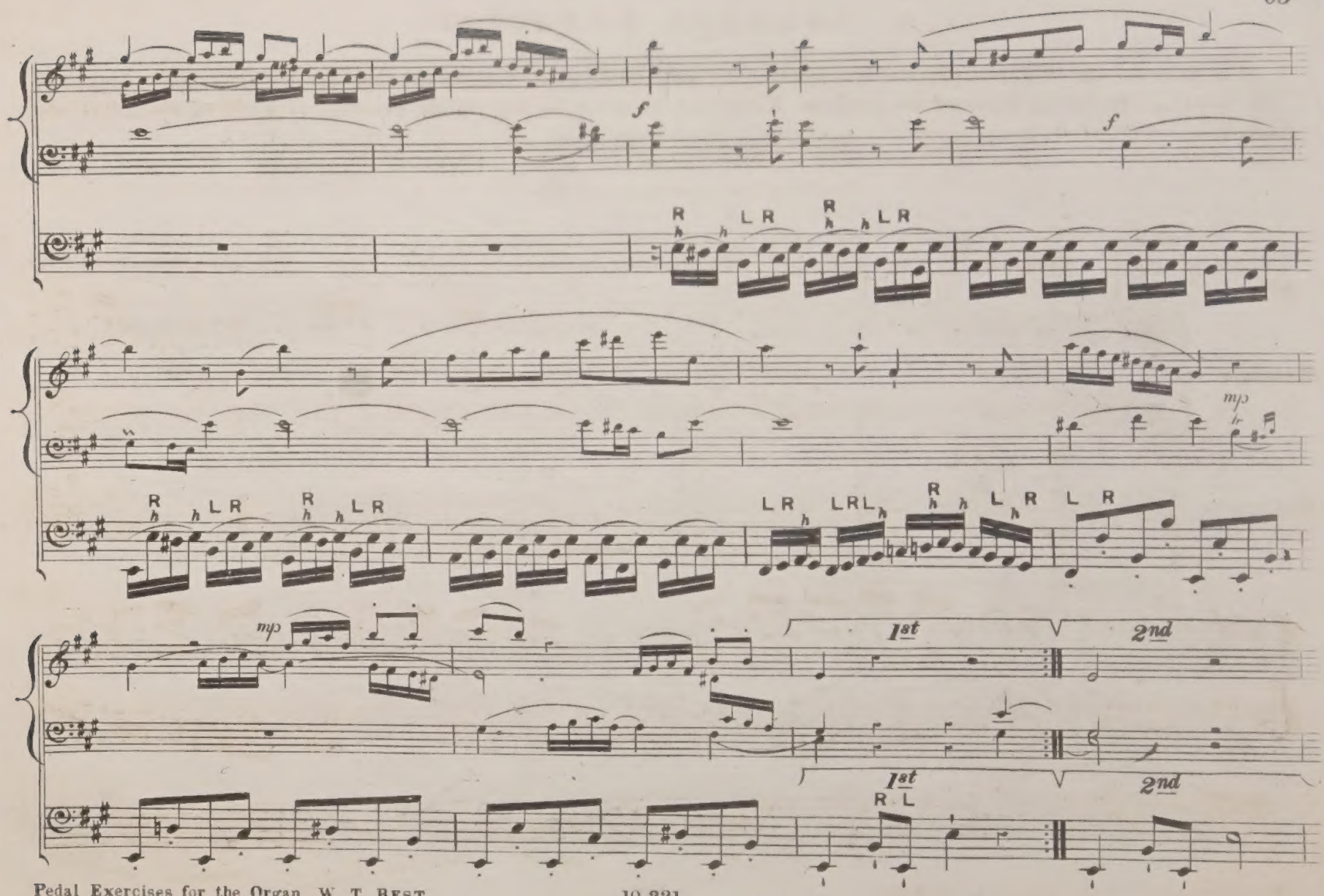

mp
p
pp
mp
mf
p

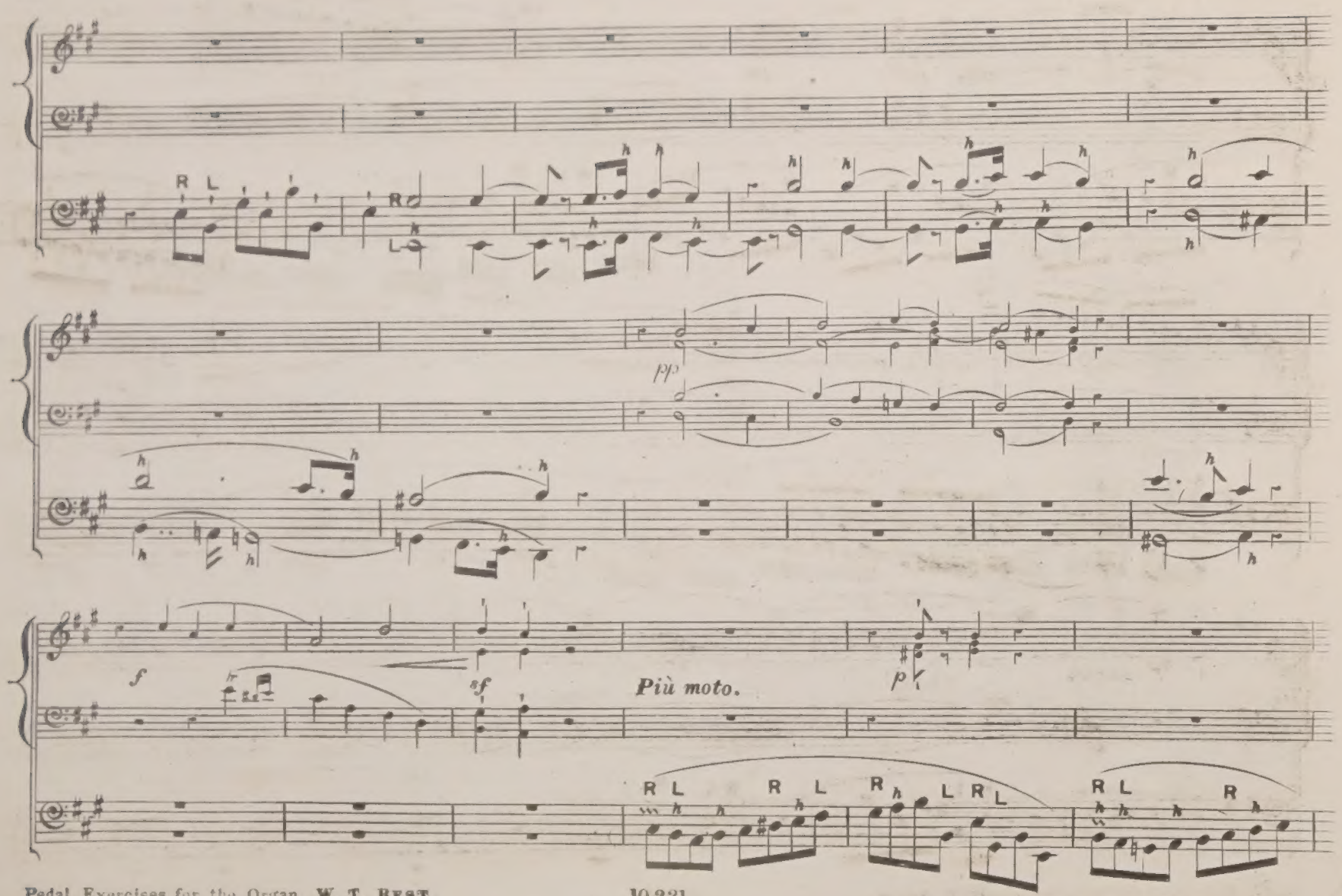

Più moto.
pp
pp
mf
Più moto.
mf
pp

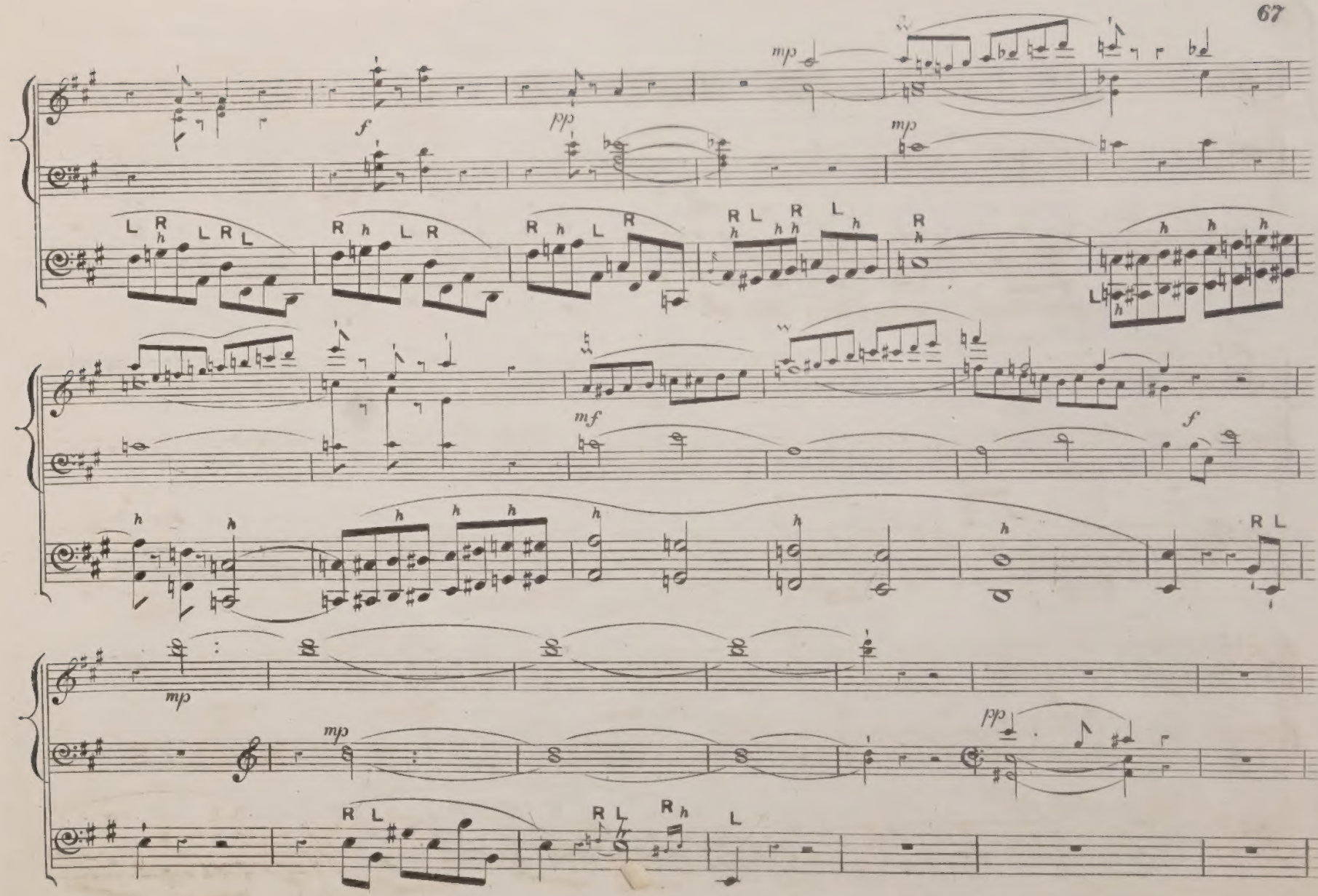
A GENERAL EXERCISE.

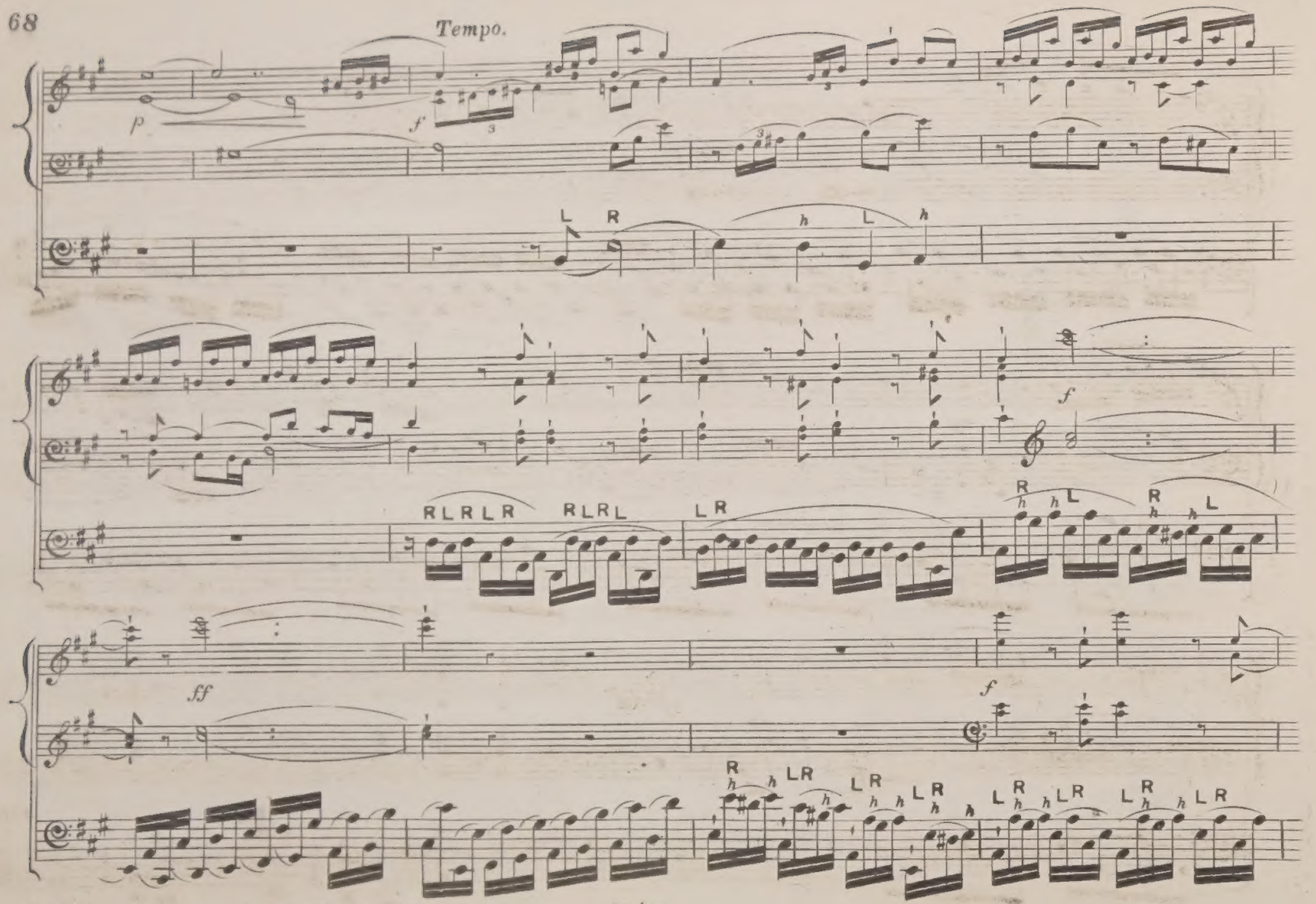
The part for the Pedal is phrased throughout, and will be found to contain all that has been previously taught in the work.— In taking leave of the Student, it may not be amiss to impress the necessity of avoiding all violent and eccentric motion of the body, particularly when playing passages where the Pedal is freely employed.—

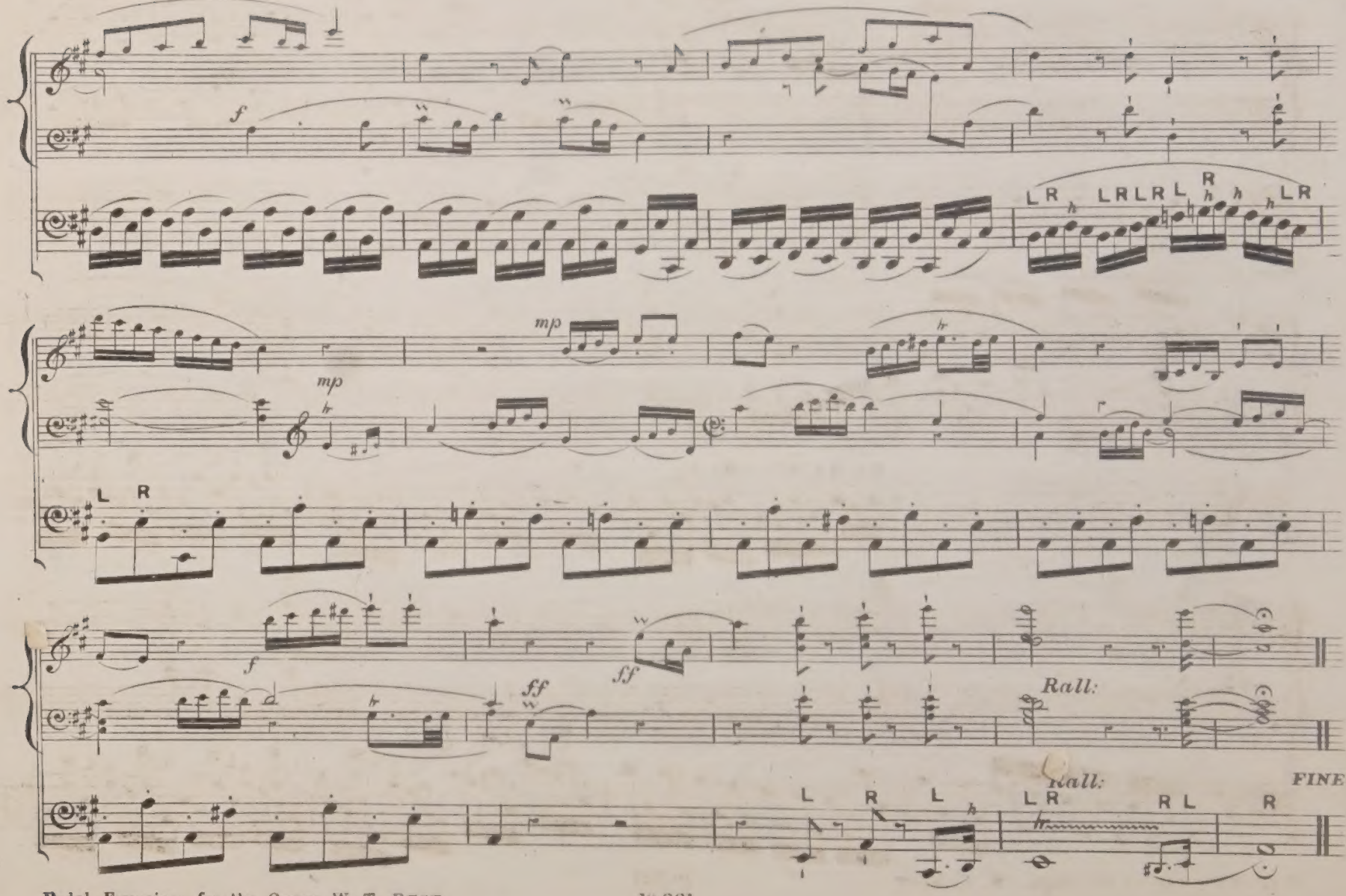



f
f
R h h L R R h h L R
mp
R h h L R R h h L R
L R h L R L h R h h L h R L R
mp
1st
2nd
1st
2nd
R L


R L
R
pp
f
sf
Più moto.
p
R L R L R L R L R L
R L R


mp
f
pp
mp
mf
f
mp
mp
pp


Tempo.
p
f
L R
h L h
f
R L R L R
R L R L
L R
R h L
R h L
ff
f
R h LR
L R h LR
L R h LR
L R h LR


f
L R
LRLRL R LR
mp
mp
L R
f
ff
ff
Rall:
Rall:
FINE
L R L
L R
R L
R

G. F. Handel's

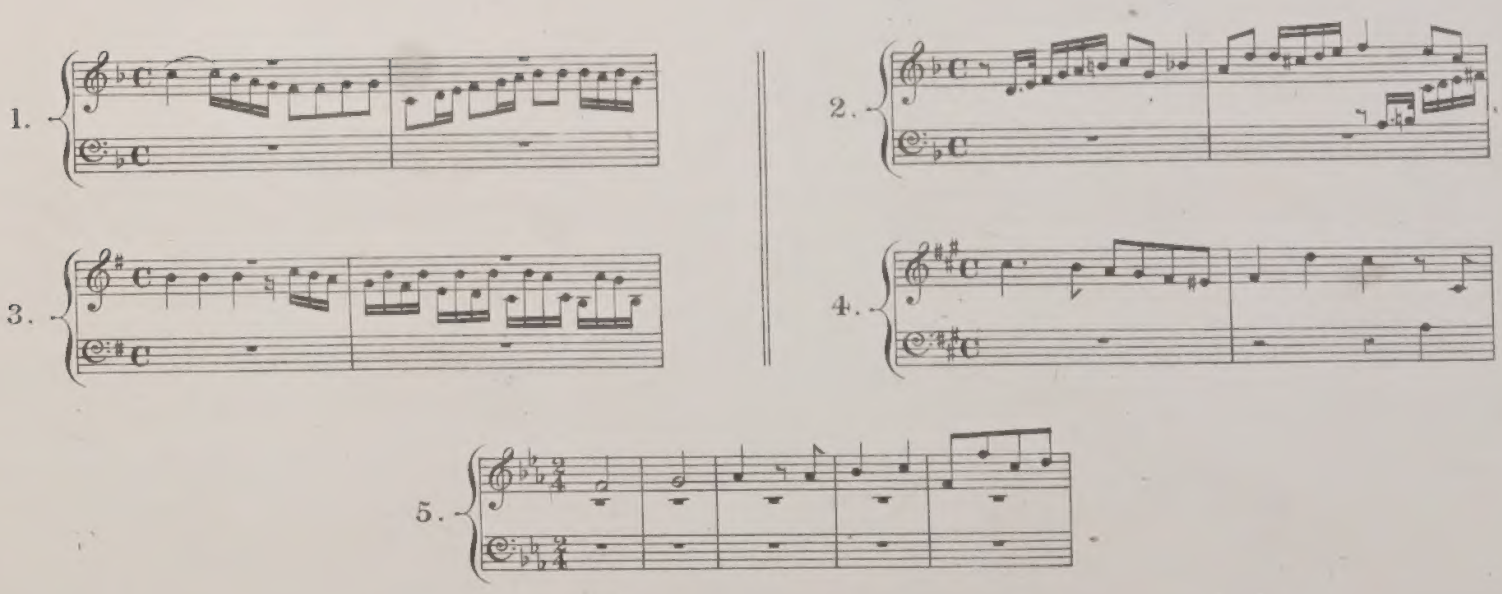
FIVE FUGUES,

from the "Suites de Pieces pour le Clavecin,"

Arranged for the Organ, with Pedal obligato, by

James Higgs,

Organist of St. Mark's, Kennington.



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CHARLES H. TOVEY, Esq.

PREFACE.

THE object of this preface is to offer such remarks on the construction of Fugues as may assist students of the Organ, (especially those who have not devoted their attention to the subject of musical composition,) better to understand and interpret the works of Handel and Bach.

The scope of a preface to so small a work, (in bulk,) will at best only allow a superficial and imperfect view of so large a subject; I shall, therefore, in speaking of the several parts of a Fugue, as *Subject, Answer, Counter-Subject, Episode, Pedal, and Stretto*, only attempt a brief sketch of each, as among the most uniformly employed devices that enter into the construction of Fugues.

Fugue may be defined as the term applied to the development of a musical idea according to certain definite laws of imitation, whereby the several voices, or parts, pursue one another. The name is derived from the Latin Fuga, *flight;* the original idea is called the subject, or theme.

This Subject should be a short, and striking melodic phrase, of a marked and distinct character, with features so well defined, as easily to impress itself on the memory, in order that its every appearance may be recognized.

The Answer is a repetition of the subject, usually in the key of the dominant, and sometimes with a slight alteration in one or more of the intervals; this is the case when the original subject has commenced in the region of the tonic and progressed to that of the dominant—or, vice versâ; in these cases the tonic is answered by the dominant; and the dominant by the tonic; and so it follows that a passage of a fifth in the subject is in the answer compressed within the limits of a fourth. The first fugue of the present set furnishes an example—here the subject proposed in the second treble passes from C down to F, (dominant to tonic,) in the third bar the answer in the tenor passes from F down to C, (tonic to dominant).

The Counter-Subject, says Cherubini, "is the melody which accompanies the subject or answer; as the counter-subject is intended to be introduced above and below the subject and answer, the necessity will be perceived for combining it by double counterpoint in the octave, that it may be susceptible of inversion." The counter-subject commences on the third quaver of the third bar of the first fugue, in the second voice, and, consisting of dotted notes, is employed by inversion, commencing on the last quaver of the pedal part in the ninth bar.

The Episode is a short figure, frequently drawn from a fragment of the counter-subject, or one of the free accompanying parts, and is used by imitation as a relief from the monotony of incessant employment of the subject. The frequency and variety of the episodes employed, regulate, in no inconsiderable degree, the length of the Fugue. The place of the 1st Episode is after the Exposition, a term applied to so much of the Fugue as includes the first performance of the theme by each of the several voices; illustrated by the first 11 bars of the first Fugue; in the second half of the eleventh bar the episode commences and continues to the fifteenth bar; in the middle of this bar the tenor proposes the subject, agreeable to a rule that the voice that replied in the first instance shall propose on the reappearance of the subject.

The Stretto, (Knot,) as its name implies is a drawing closer together of the subject and answer; some subjects are so contrived as to admit of several strettos, as when a subject of two bars in length admits of a reply at the distance of a bar, half a bar, and even a quarter of a bar. The Stretto is frequently an epitome of the Fugue in which many of the devices that have been practised at length in the body of the Fugue are compressed into the compass of a few bars. The strict rules of Fugue are frequently relaxed, and the subject is sometimes abbreviated.

The Pedal, or Organ point, is a note often held through several bars; it may be either the tonic or dominant, it is most frequently the latter; the only restriction as to its use is, that it shall form an essential part of the first and last harmony employed upon it: this condition being observed, unprepared discord and modulation may be introduced, provided the progression of the other parts be regular amongst themselves.

Dr. Gauntlett has well remarked, that "Handel makes a more profuse use of the Italian form of the sequence than his great contemporary (J. S. Bach), and was less solicitous to preserve the strict rules of fugal composition." This habit of the Master has occasioned some little difficulty in the attempt to put out the several parts of these Fugues with distinctness, as he not unfrequently in his unscored instrumental Fugues makes one voice or part rest; as the bass, for example, and then, after a few bars of thinner harmony, resumes the original number of parts, not by the re-entry of the bass, but perhaps, by the appearance of quite a new and added upper part; this, of course, makes it difficult to define with absolute exactness the number of parts in which the composition is written. I have therefore thought it best to forbear in some cases, from adding the rests necessary to complete the part to the eye, but, I have not omitted any thing found in the first edition, and have in some few cases ventured to insert a rest before, the more clearly to show a newly entering part, and also after a closing voice to define its limits.

In studying a Fugue it is desirable first to examine it thoroughly;—to separate it into its elementary parts, of Subject, Counter-Subject, Episode, Stretto, and Pedal point, then, at least, to learn the subject by heart, and also the answer, which occasionally differs from the subject as already mentioned; it will likewise be well to observe the several modulations which are introduced, in the course of the composition. The next step will be to determine the best method of fingering: and here, it is almost impossible to lay down any absolute rule; the main point however is, that it be on some *method*, and not a continual shifting from one way of fingering a difficult passage to another. The doubt as to the manner of fingering any passage will perhaps most often occur in the middle part, when two hands have to play three moving parts. The accomplished performer will, however, be ready to surmount this difficulty by changing the fingers, or even the hands, on any note that may be necessary, and by so dividing the notes of the inner part between the two hands, that there shall be no interruption to the continuity and legato flow of each of the several parts.

It will generally be found best to employ, as far as possible, symmetrical fingering for similar passages, even if so doing involve positions of the hands not altogether desirable, by throwing the thumbs on the black keys. It will, of course, be the duty of the intelligent student, or teacher, to discover where such a licence will be best avoided; and let it be always borne in mind, that the importance of an elegant and easy position of the hands must not be ignored—nor the shifting of the fingers on the keys, nor the change of hands in the performance of any inner part regarded as meritorious, except by reason of necessity.

It is recorded of Handel's own performance "that his touch was so smooth that his fingers seemed to grow to the keys, and that they were so curved, and compact, when he played that no motion (and scarcely the fingers themselves) could be discovered." No doubt Handel's method of playing was very much like that of Seb. Bach, thus described in Forkel's Life of that Great Musician. "According to Seb. Bach's manner of placing his hands on the keys, the five fingers are bent so that their points come into a straight line over the keys, lying in a plane surface under them, in such a manner, that no single finger has to be drawn nearer, when it is wanted, but that every one is ready over the key which it may have to press down; from this manner of holding the hand it follows:—1st. That no finger must fall upon its key, or (as often happens,) be thrown on it, but must be *placed* upon it, with certain consciousness of the internal power and command over the motion. 2nd. The impulse thus given to the keys, or the quantity of pressure, must be maintained in equal strength, and that in such a manner, that the finger be not raised perpendicularly from the key, but that it glide off the fore part of the key, by gradually drawing back the tip of the finger towards the palm of the hand. 3rd. In the transition from one key to another, this gliding off causes the quantity of force or pressure, with which the first tone has been kept up, to be transferred, with the greatest rapidity, to the next finger, so that the two tones are neither disjoined from each other, nor blended together. The touch is therefore neither too long nor too short, but just what it ought to be. The advantages of such a touch are very various, not only on the Clavichord, but also on the Pianoforte, and the Organ."

The method by which the several notes shall be played being determined, the work at the Fugue may commence, and, at the outset, the performer must strive to grasp with his eye, ear, and mind, the several concurrent melodies; reading the music (to borrow an expression,) rather horizontally than perpendicularly, but simultaneously. This is not easy at first, but absolutely essential to an intelligent, and intelligible performance of music, of which the harmonic effect results from the coincidence of simultaneous melodies. One of the most important qualifications of a good performer on any keyed instrument, but especially on the organ, is the capacity to play harmonies progressing in equal parts absolutely together; as a psalm tune for instance; and yet many, who have never made this first great step in correct playing, attempt the most difficult fugues. But though they may get through them after a fashion, it is of course with indifferent success; the several parts failing to stand out with sharp and well defined outline gives the whole composition the effect of architectural beauty seen through a November fog; and it not unfrequently results in the performer becoming conscious of something unsatisfactory, and of his being goaded into an acceleration of speed, in the vain hope of overtaking the part that has run away.

As a cure for such a serious fault I believe there is no better remedy than the slow, patient practice of the scales.

After the student has been through a fugue some few times, and is able to play it generally (for he will not if he regard his own advancement, be engaged in a work so much beyond his musical intellect, or his finger power, as to make it of considerable difficulty for him to read and get through it,) he will next feel that there are difficulties here and there, which obstruct his way. Let him not indulge the vain hope that playing the whole work through and through (though he do so a hundred times,) will enable him to surmount the difficulties, unless he has the moral courage to trace out the real cause of the disaster, and be able to put his finger on the bar, or note, that causes him to stumble. He will often find that the true cause of his difficulty may be some bar or note before the place at which he falls; for instance, he may take some passage with injudicious fingering.

Having discovered the root of the error, the bar, or bars involved, must be practiced again and again, not only till it is *done correctly*, but *afterwards*, for it must be remembered that the student has to substitute a right for a wrong habit, which is no easy task.

And now the fugue being correctly read, with judicious and determined fingering, the real practice begins, for hitherto, not the composer's work, but an erroneous reading of it has been practiced, and the end of practice is to enable the student to *play* the composition according to the ideas of the composer. Now the word play includes the idea of pleasure, as opposed to that of toil and labour, and I think it may be safely assumed that no one can impart pleasure by his performance, unless he at the same time receives pleasure. Real practice only begins when the composition can be performed. Diligent perseverance, however, will soon make the difficult easy, and change a laboured performance into true playing.

Respecting the rate at which Fugues or other music should be practised, it is better to err by playing a composition too slowly than too fast; for as the strength of a chain is measured by that of its weakest link, so the rate at which the most difficult bar of a composition can be played without halting and stumbling, must be the measure of the rate for the entire work.

The quality of tone in different organs is, as has been often remarked, so various, that it is almost useless to attempt to give any definite direction for the employment of stops; at the same time, I may say that these Fugues seem to be worthy of the most musical tone which the organ can furnish. I have a vivid recollection of more than one old city organ, containing Diapasons of such breadth and beauty, and mixtures of such silvery, ringing brilliancy, as would furnish a vehicle for the interpretation of these compositions, far more suitable that some of the thick and dull, or screeching "*Music-Mills*," of modern date, a description, that happily does not apply to *all* the organs built at the present time, many of which are alike triumphs of mechanical and artistic skill.

The desideratum, after all, in good organ tone is, that its seperate parts should be in such proportions as to mix into the several compound varieties of tone of which it is capable, without any of its elements so preponderating as too plainly to discover its composition.

The organs of Handel's day were very different from the modern instruments; but while we have vastly improved mechanical means at our command, there is some danger lest these very advantages should become a snare: composition pedals, although valuable, are liable to abuse, when instead of the almost endless variety of combinations of tone, of which a good organ is susceptible, one or two stereotyped combinations only are employed; again, the couplers, with which organs are now so generally furnished, have often the effect, through being continually employed, of reducing two manuals to one, and the perpetual employment of the swell reeds with some of the medium power of the great organ, (one of the most useful and pleasing combinations,) soon becomes monotonous. The proper use of such combinations is only as a contrast to the pure, legitimate, and characteristic organ tone.

It is told of one of the greatest musicians of the present day, that being invited to hear an organ in one of our large provincial music halls, the organist began to play on the full power of the instrument;—"But I want to hear the *organ*," said the musician, "that is only like a large harmonium, or bad orchestra; I want to hear the *organ*." At last he pointedly asked that the sixteen feet, the eight feet, the four feet, the two feet, and the mixtures might be drawn, and hearing that, he exclaimed, "Ah, that is real *organ* tone, which no other combination of instruments can equal or imitate."

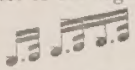
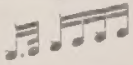
It would be a very useful thing for every organist to obtain the assistance of a friend who would play to him on every combination both in the empty and full church or other building where he performs, and he would then assuredly discover an almost endless variety of effect, which the composition pedals had failed to unfold to him. Professor Griepenkerl in his preface to the first volume of Bach's Organ Works, speaking of the importance of the art of registering, says, "he who has not tried the effect of single stops, and their connection in twos, threes, etc., until he has exhaused all their effects up to the so-called great organ, has no idea of the manifold variety of the effects possible on the organ. It is understood as a matter of course,

that, in playing, the combination of stops selected must harmonize with the pieces to be performed, otherwise the whole is theoretic trifling without scientific value."

The readers of the charming volume of Mendelssohn's letters will remember the glee with which he wrote from Munich to his sister, "Moreover, Fanny, I have here discovered the particular stops which ought to be used in Sebastian Bach's 'Schmücke dich, O liebe Seele.' They seem actually made for this melody, and sound so touching, that a tremor invariably seizes me, when I begin to play it. For the flowing parts I have a flute stop eight feet, and also a very soft one of four feet, which continually floats above the choral. You have heard this effect in Berlin; but there is a keyboard for the chorale with nothing but reed stops, so I employ a mellow oboe and a soft clarion, four feet, and a viola; these give the choral in subdued and touching tones, like distant human voices, singing from the depths of the heart."

The foregoing extract is quoted to show the importance which Mendelssohn attached to a right selection of registers.

Fugue No. 1, in F major is from the second suite which consist of an adagio, allegro, another adagio, and closes with the fugue, also marked allegro. This last expression should, however, be taken in the older and more moderate meaning of the term. The character of this fugue, which is somewhat brilliant, will influence the choice of stops, it will sound well on any self-asserting combination, as full to fifteenth, or sexquialtra, with or without an open double diapason, if of ready speech, and not too loud.

Fugue No. 2, in D minor is from the third suite: this suite consists of a prelude (presto) fugue (allegro) allemand, courante and an air with doubles (or variations). The subject of the fugue is given in the first edition and generally, in dotted notes, thus  the answer and reappearance of the subject in the exposition has however the dot only in the first pair of notes  and all the subsequent reappearances of the subject or answer are in smooth semiquavers throughout, I have ventured to make the subject itself agree with the usual form of the answer. One of the episodes of this fugue is drawn from the subject by contrary motion. The last entry of the subject in the pedal should I think be read as it stands in this edition, and as it is usually printed, with B flat as the last semiquaver, for although the B natural would make a more strict repetition of the subject, yet I believe Handel employed the less harsh B flat. The treatment of this fugue may be very similar to that of No. 1.

Fugue No. 3, in E minor. This fugue opens the fourth suite without a note of prelude, or introduction. The suite also includes an allemande courante sarabande and gigue; this fugue has the reputation of being one of the most grand and brilliant ever written, it is decidedly hard to play on the pianoforte, and loses none of these characteristics on the organ; the semiquavers of the subject throughout the fugue must be played extremely legato, the three crotchet D's in the 31st and 32nd bar, and the three crotchet E's in the 32nd and 33rd bar, should be played with a consciousness of the foreshadowed subject reached as a climax and entered on the third crotchet of the 33rd bar on F sharp. This fugue may be effectively performed on any amount of power consistent with rapid speech and clear articulate tone; especial care should however be taken that the mixtures employed describe well; by which I mean that their necessary breaks and repetitions should not so interfere with the progressive ascent of the scale as to make the octave above treble space C, sound almost like a mere repetition of the octave below.

Fugue No. 4, in F sharp minor, is from the sixth suite, which consists of a prelude, largo, fugue (allegro) and gigue (presto), this is a double fugue, or fugue on two subjects, abounding with points of interest and expressive beauty: the stretto by the first subject commenced by the inner part at the middle of the 57th bar, and treated in canon, is worthy of the student's closest attention, the peculiar treatment of the dominant pedal by syncopated reiteration is, I conceive, an elegant allusion to the second subject.

This fugue will sound well, performed on the diapason and principal, (8 and 4 feet), with, if possible, a gradual crescendo from the commencement of the pedal point to the entry of the first subject in the upper voice; from this point the few closing notes may be on the full organ.

Fugue No. 5, in F minor, is from the 8th and last suite, consisting of a prelude, (a very beautiful adagio), fugue (allegro), allemande, courante and gigue. In arranging this fugue for the organ I found the full chords which Handel wrote in the 8 feet region somewhat embarrassing, as, of course, it would be outrageous to play them in that manner on the organ, at the same time they seemed too essential a feature to be wholly omitted. I have therefore modified these chords, and enclosed them in brackets, and leave it to the judgment of the performer to make any alteration in the position of the chord that he may deem desirable to suit the specialities of his organ.

This fugue is so massive and grand that the full power of the great organ, with the double diapason, may be well employed for it, even if the individual taste of the performer generally induce him to omit it from his combinations.

In suggesting the time for the performance of these fugues I have indicated it, both by Maelzel's Metronome, and by the length of a pendulum that will beat at the required rate; it may be useful also to mention, that the graduated numbers on the pendulum of Maelzel's Metronome, indicate the number of beats per minute: and that an easy calculation will enable any one, by the use of a watch, to obtain the information, as to the time of a composition, conveyed by the metronomic mark.

Rule I.—Multiply the number of bars in the entire movement by the number of metronomic measures in each bar, and divide by the metronomic figure; the result will be the time in minutes that the work should occupy.

Rule II.—Divide the metronomic figure by the number of metronomic measures in each bar, the result will be the number of bars that should be performed in one minute.

Suggested metronomic rate of the five fugues.

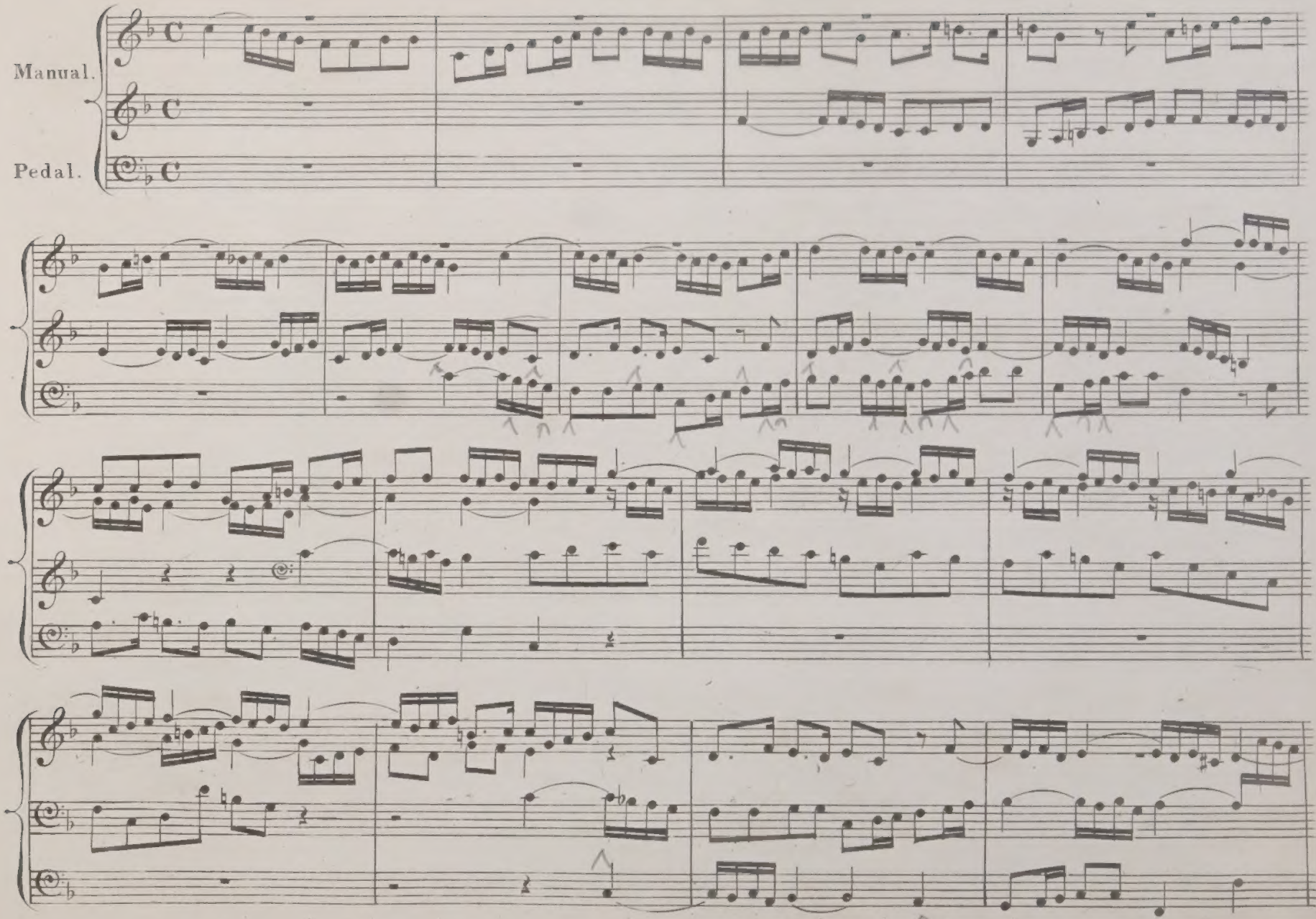
Rate by Maelzel's Metronome.	Length of Pendulum in inches.	Number of Bars.	Time.	Metronomic Measures in each Bar.	Process.	Time of Performance in minutes.
No. 1. ♩ = 80	22	51	C	4	$\frac{51\times4}{80}$ =	$2\frac{1}{2}$ +
„ 2. ♩ = 72	$27\frac{1}{4}$	47	C	4	$\frac{47\times4}{72}$ =	$2\frac{3}{8}$ −
„ 3. ♩ = 76	$24\frac{1}{8}$	77	C	4	$\frac{77\times4}{76}$ =	4 +
„ 4. ♩ = 92	$16\frac{1}{8}$	86	C	4	$\frac{86\times4}{92}$ =	$3\frac{3}{4}$ −
„ 5. ♩ = 84	20	147	$\frac{2}{4}$	2	$\frac{147\times2}{84}$ =	$3\frac{1}{2}$

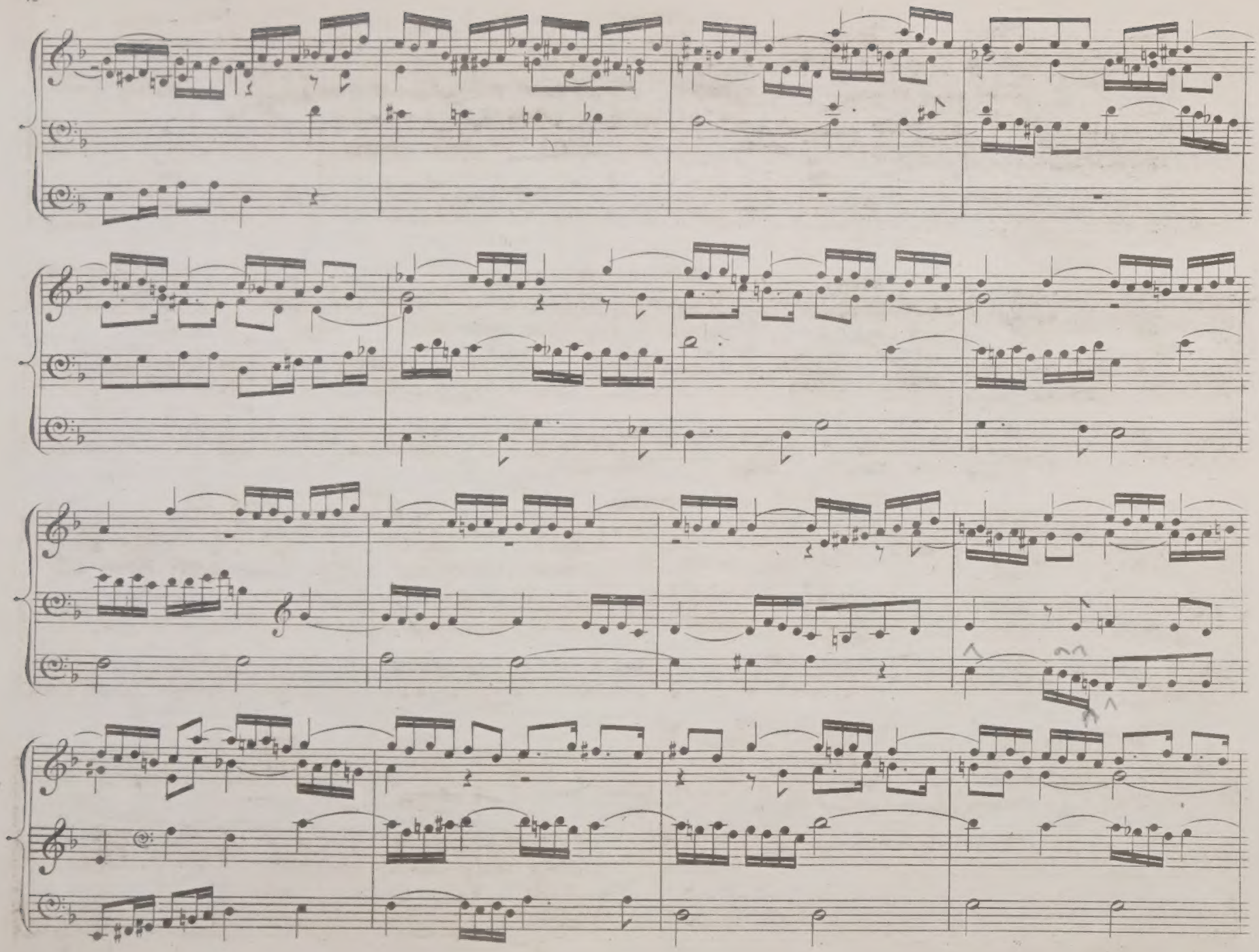
It is almost needless to add that the time suggested above is founded on the supposition that the performance is in a building of moderate dimensions and on an organ of medium size. A larger organ or building will necessarily demand a slower time.

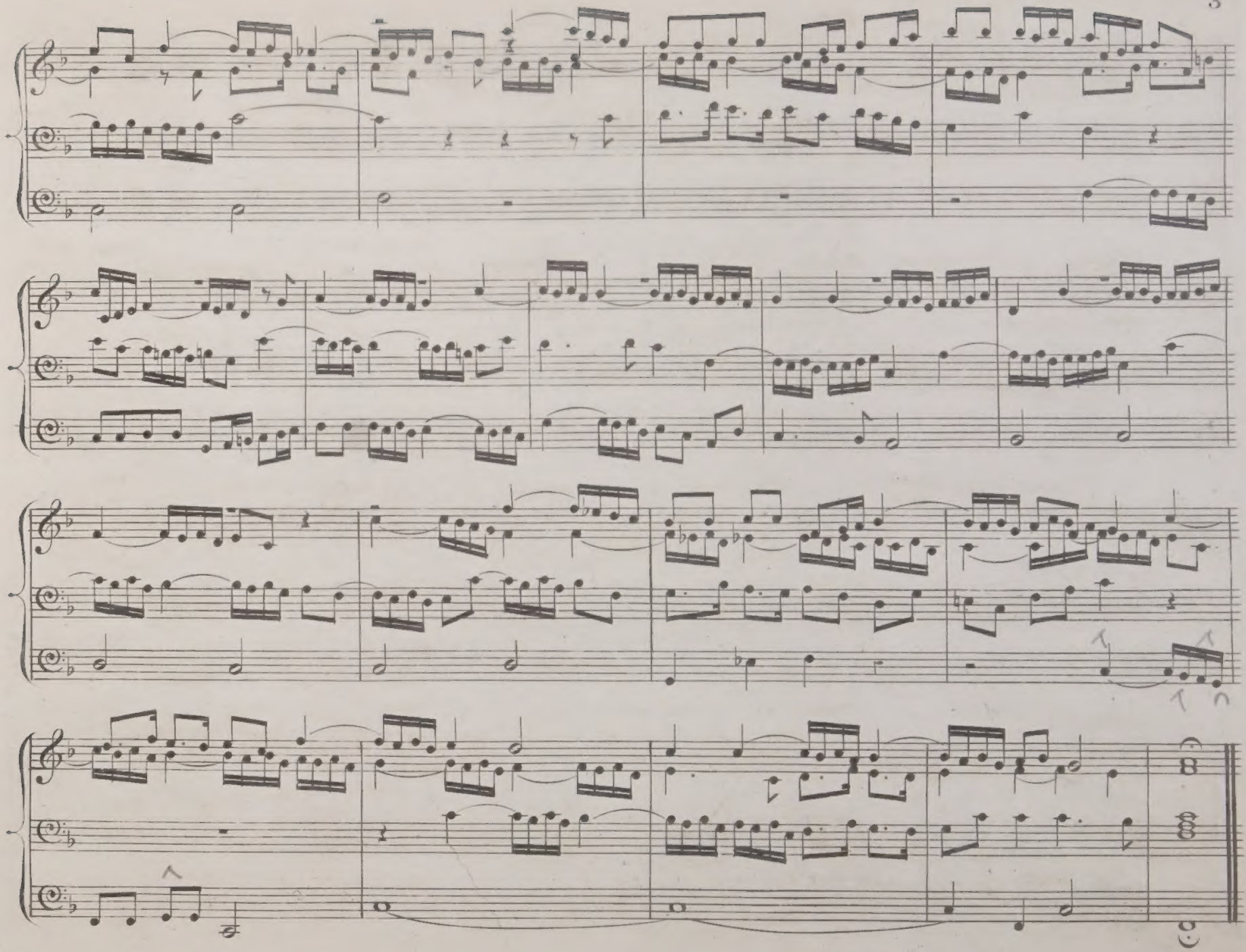
JAMES HIGGS,
Organist of St. Mark's Church,
Kennington.

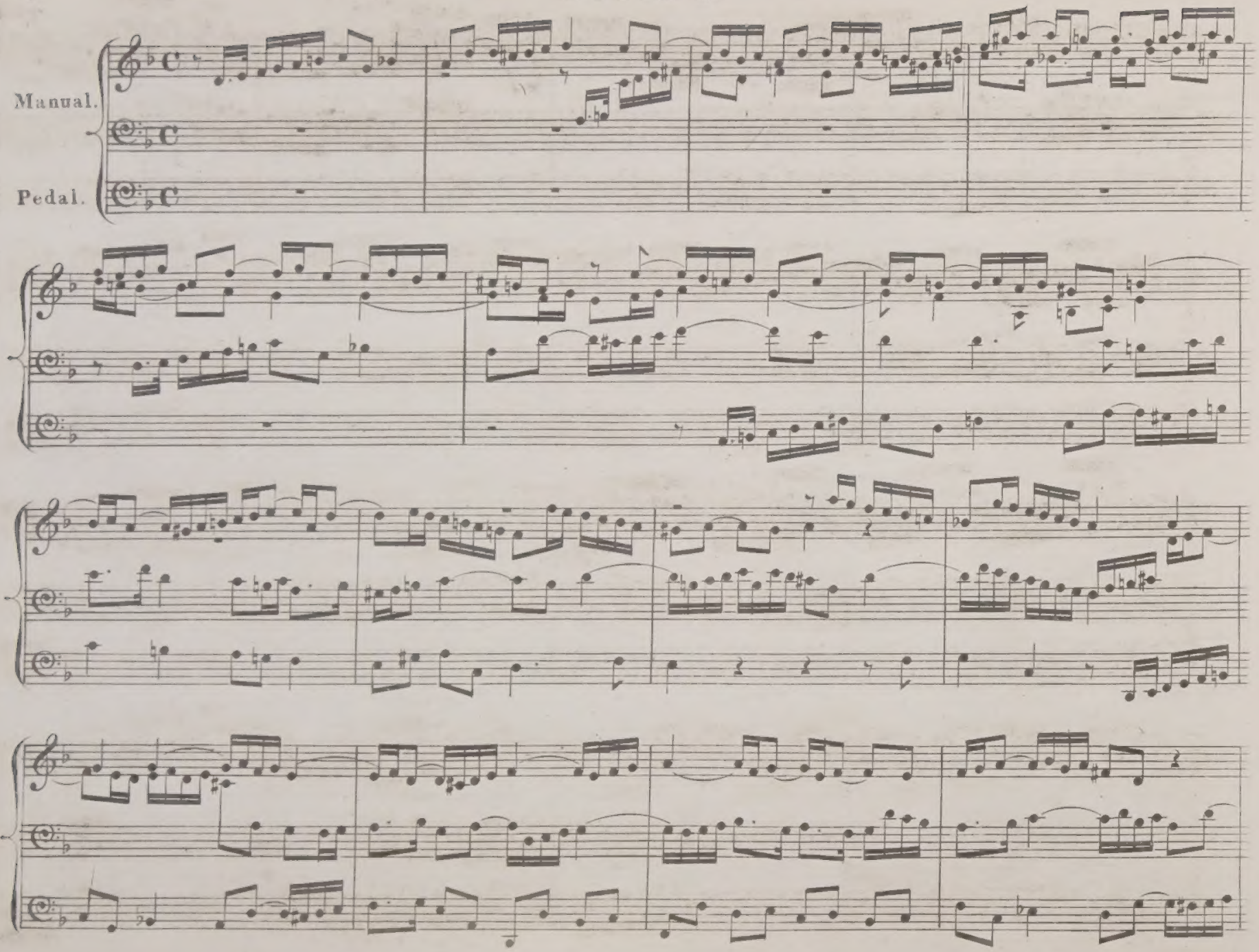
50, *Camberwell New Road.*
October, 1862.

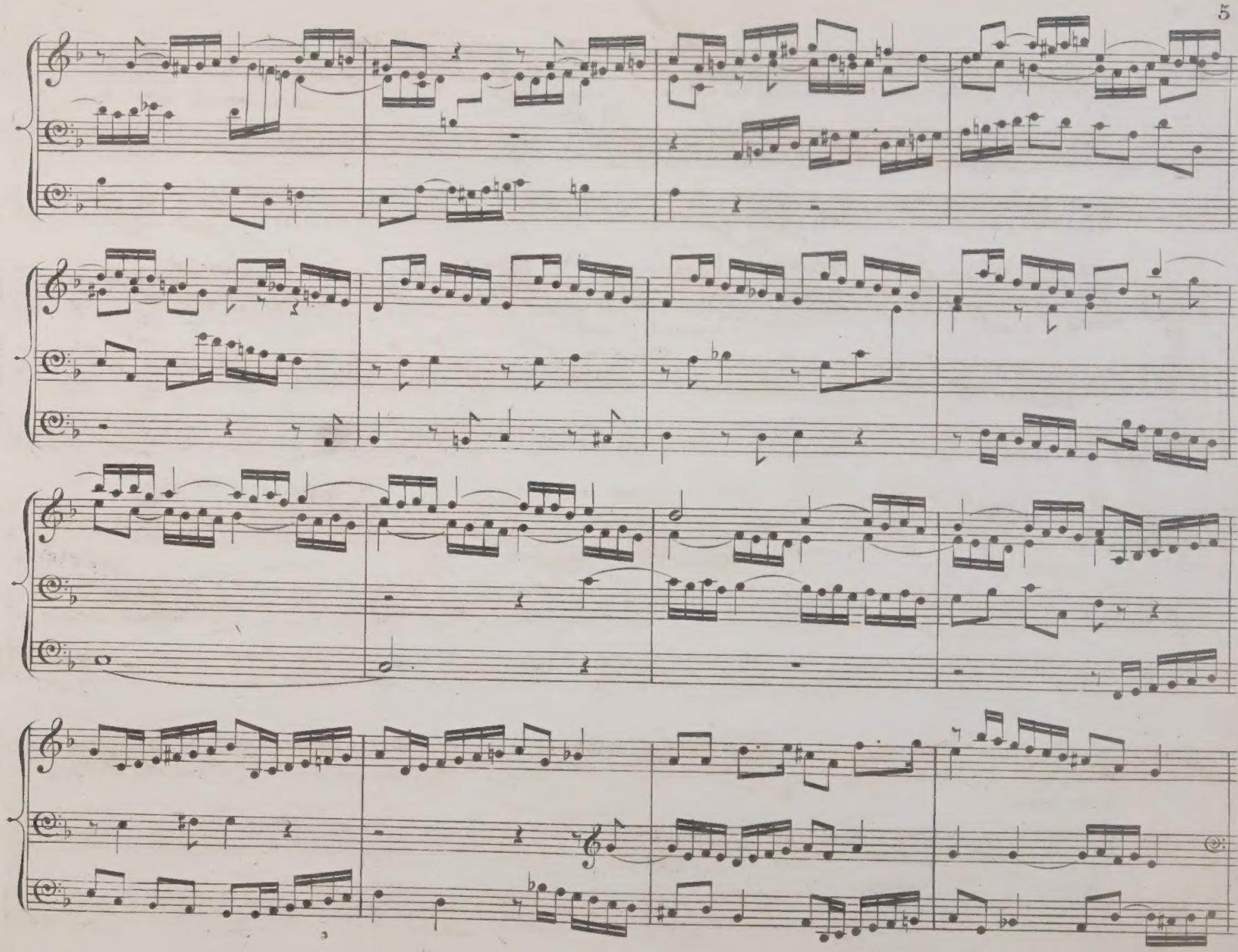
FUGUE 1.

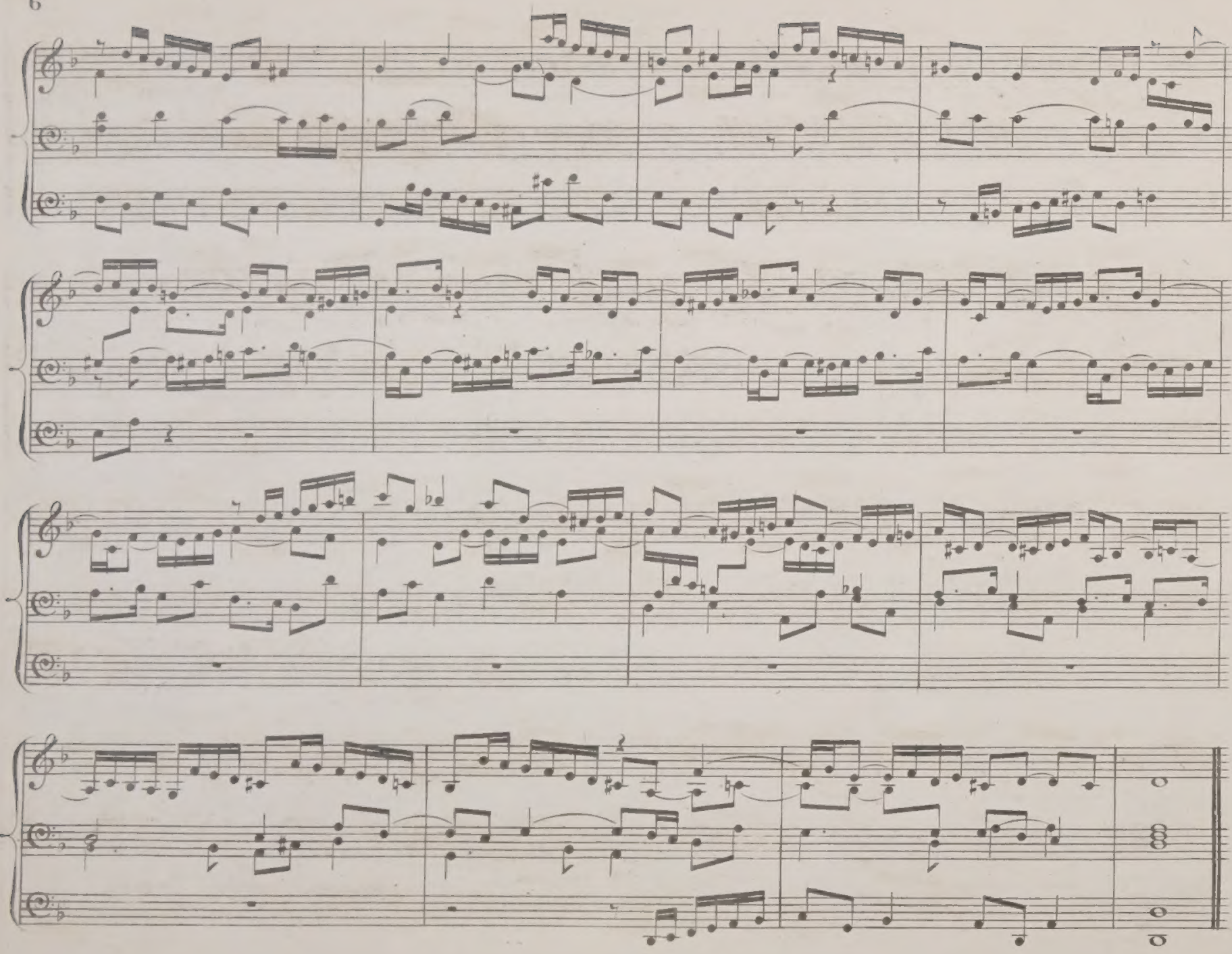


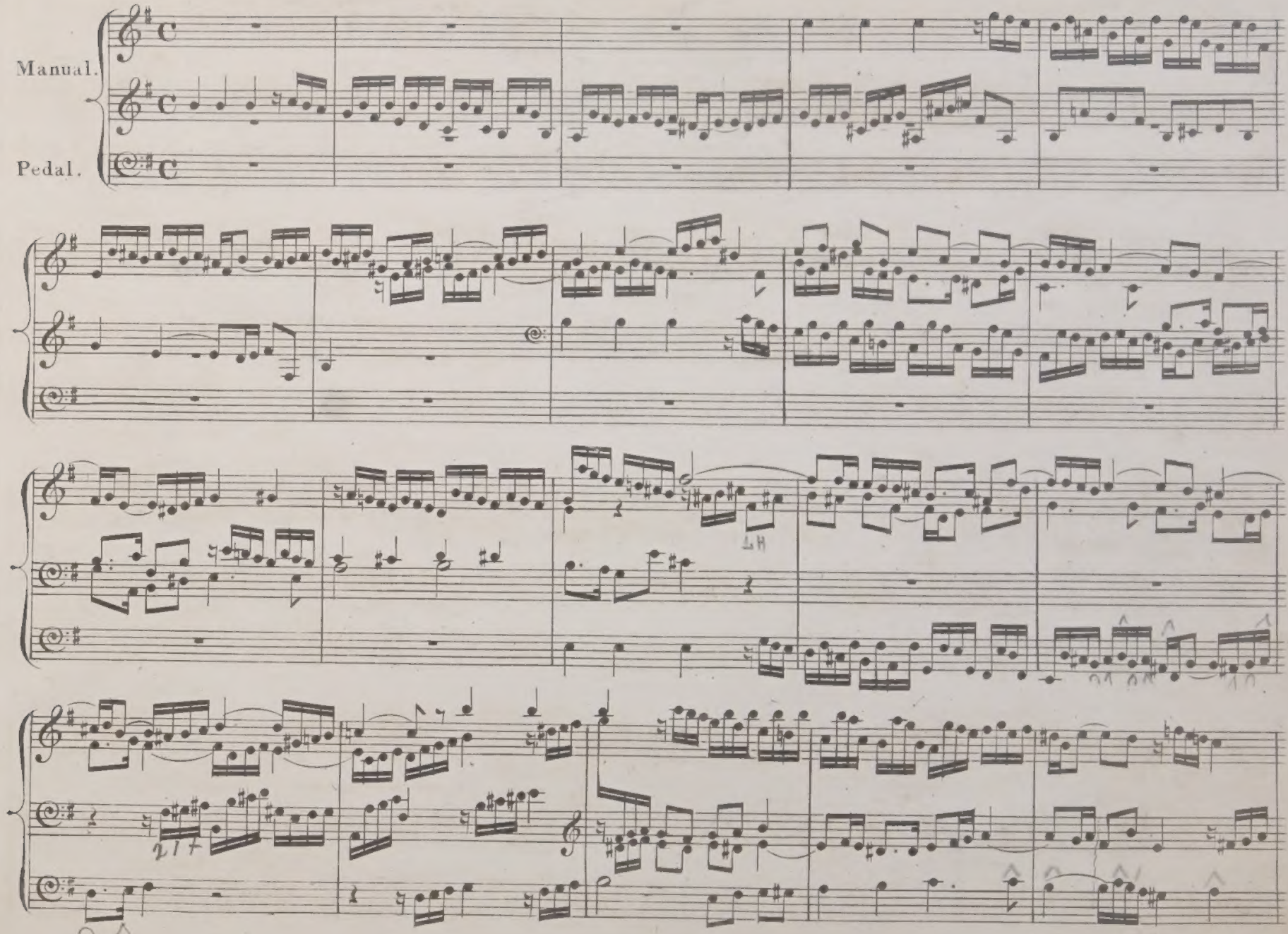





Manual.
Pedal.



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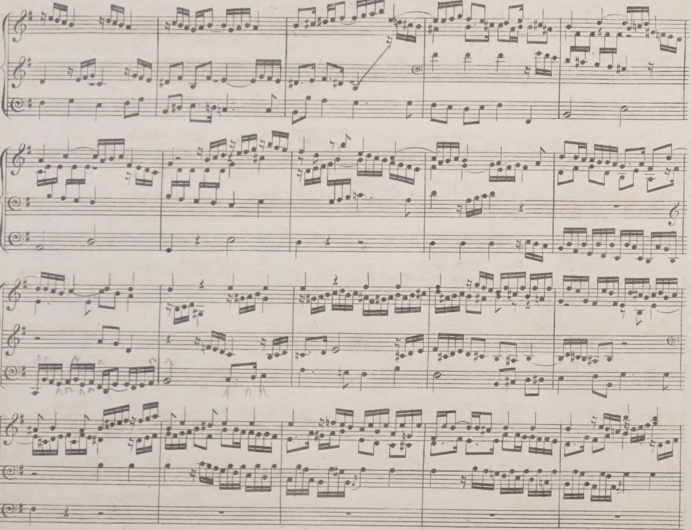

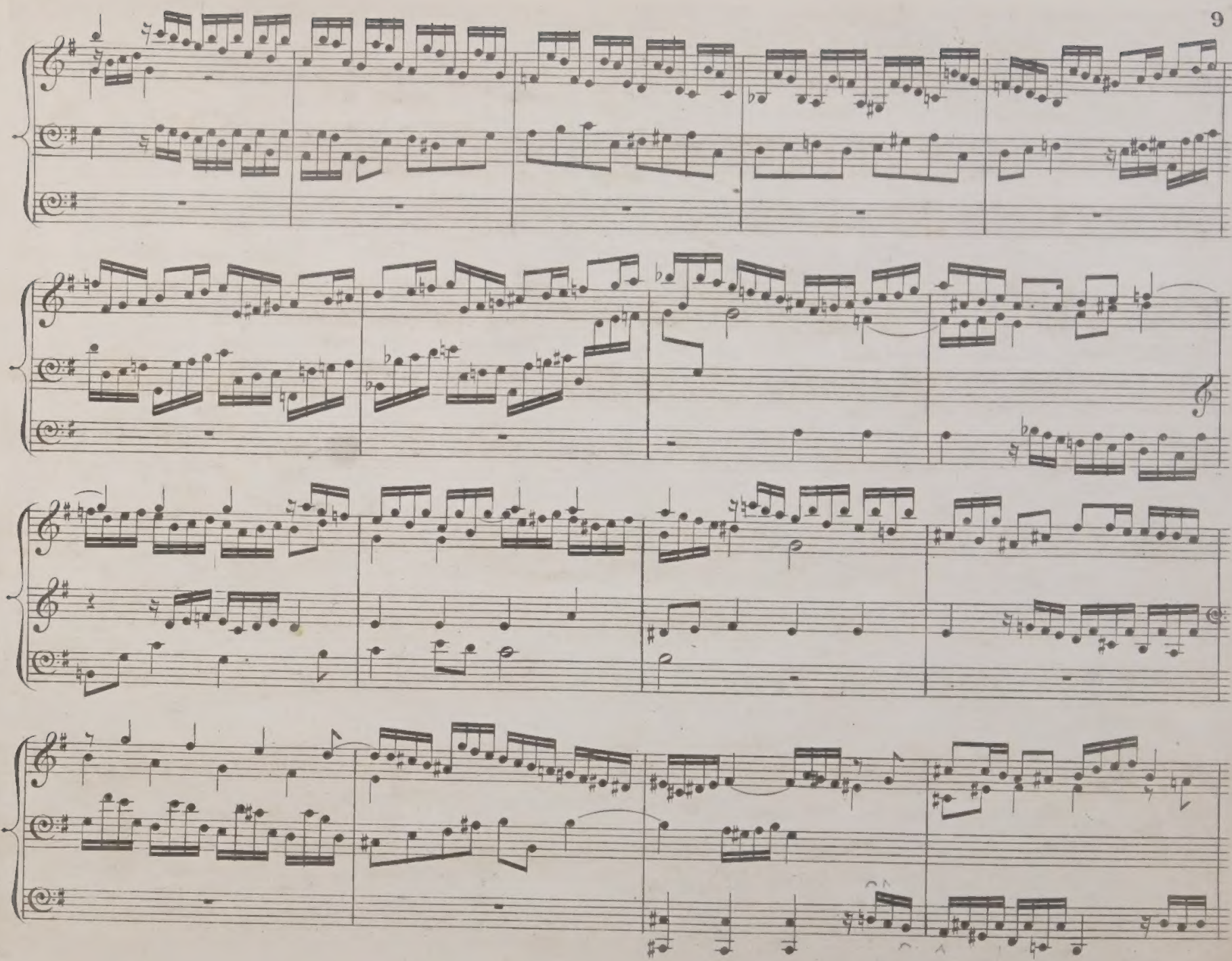

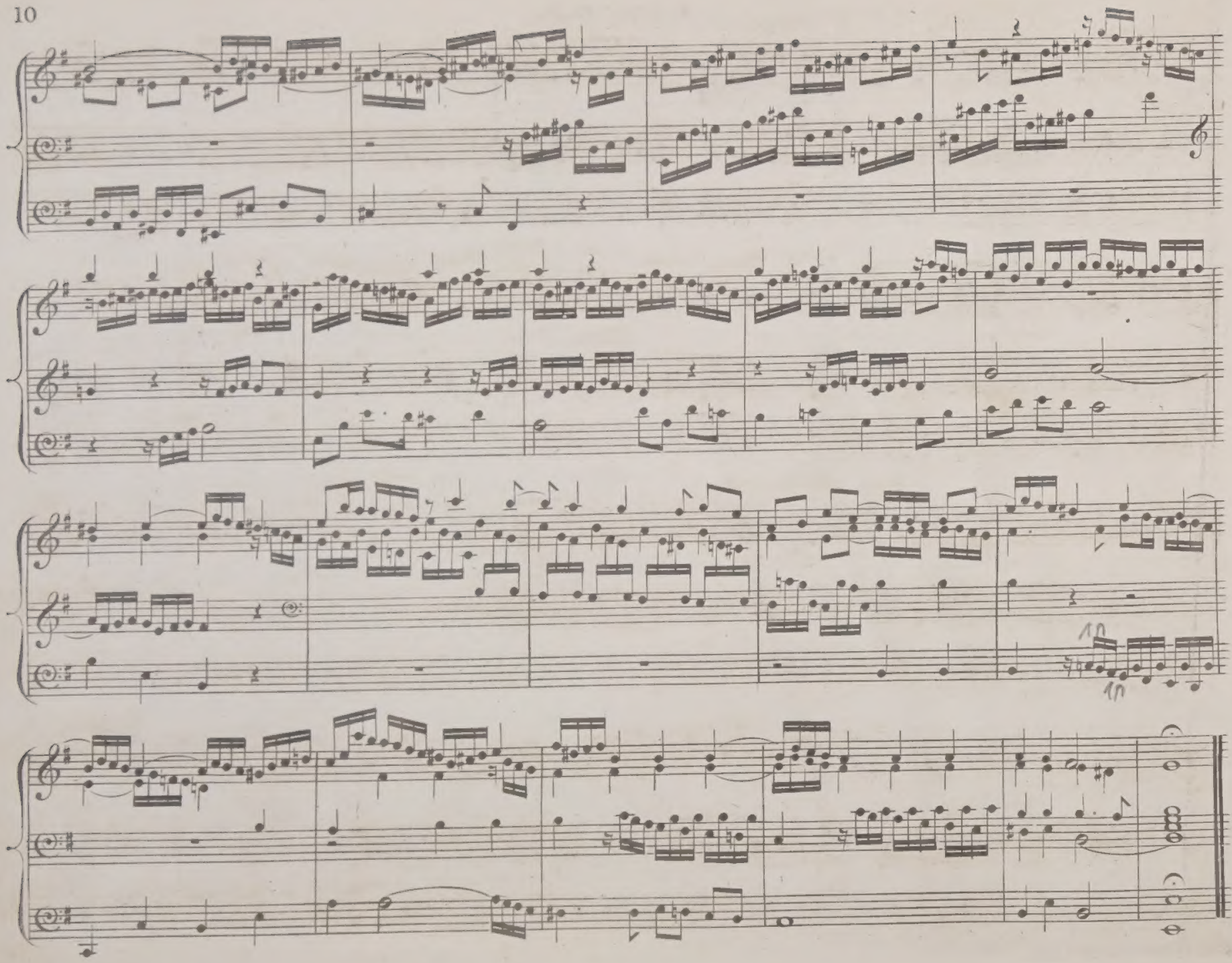

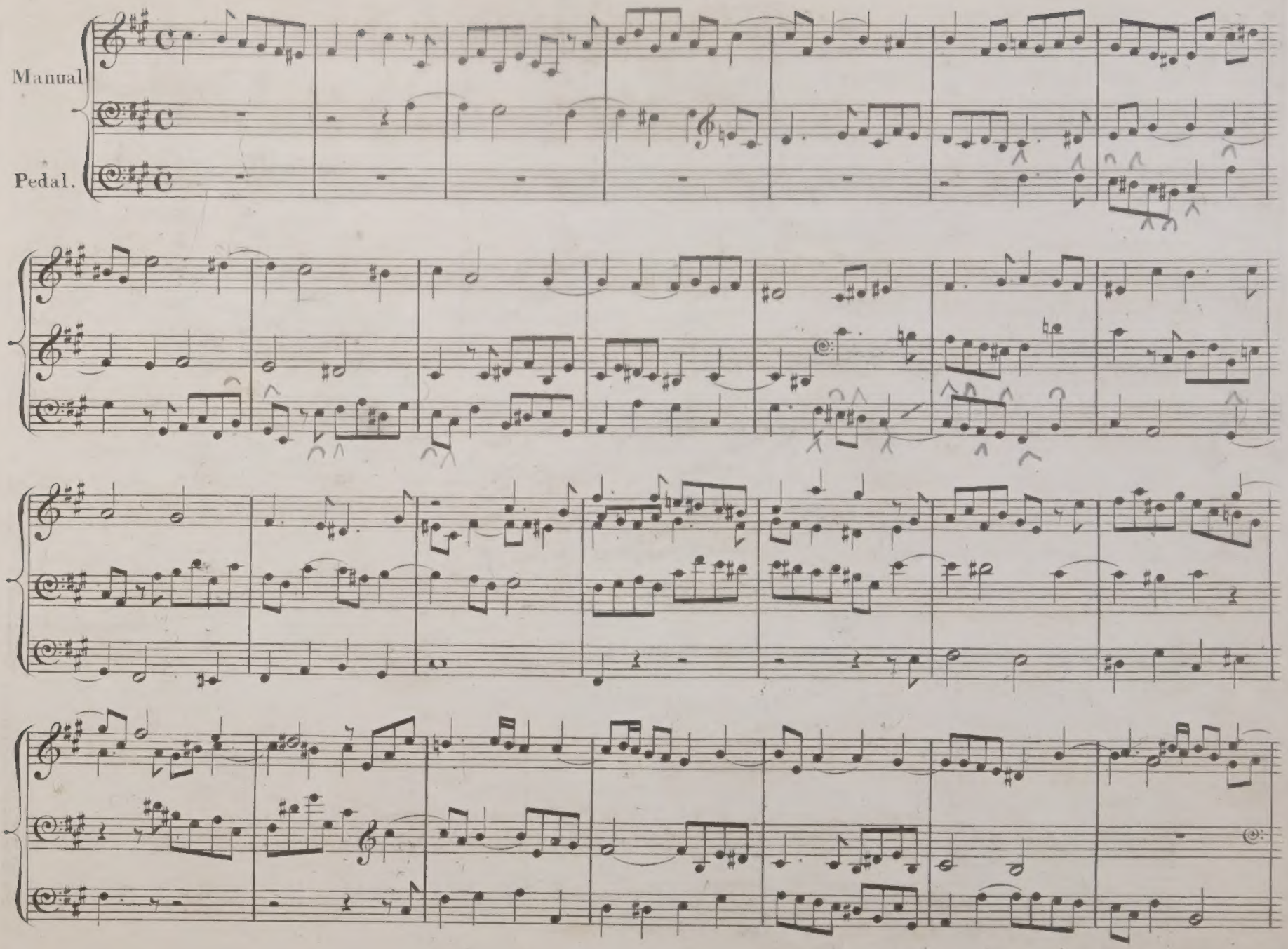
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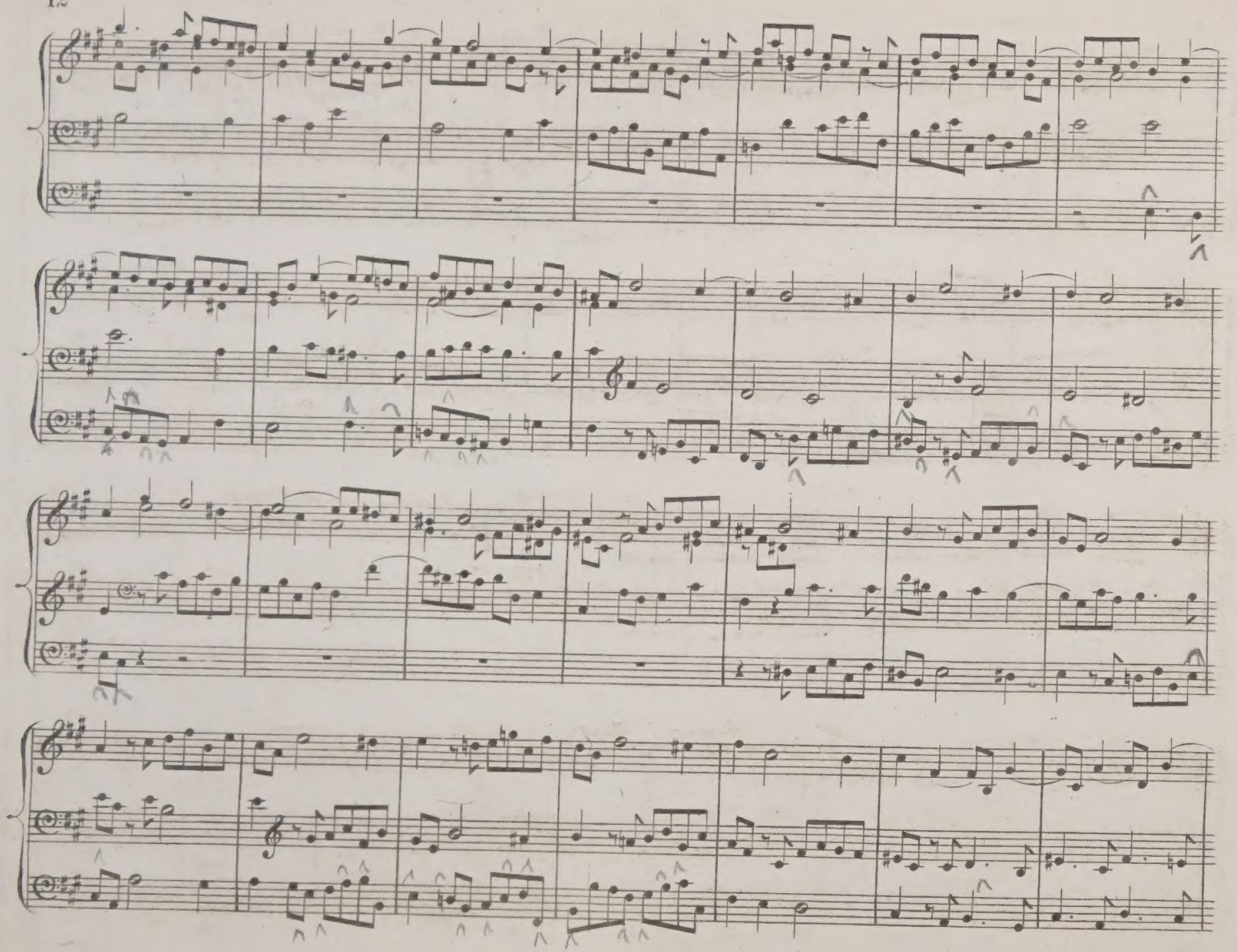
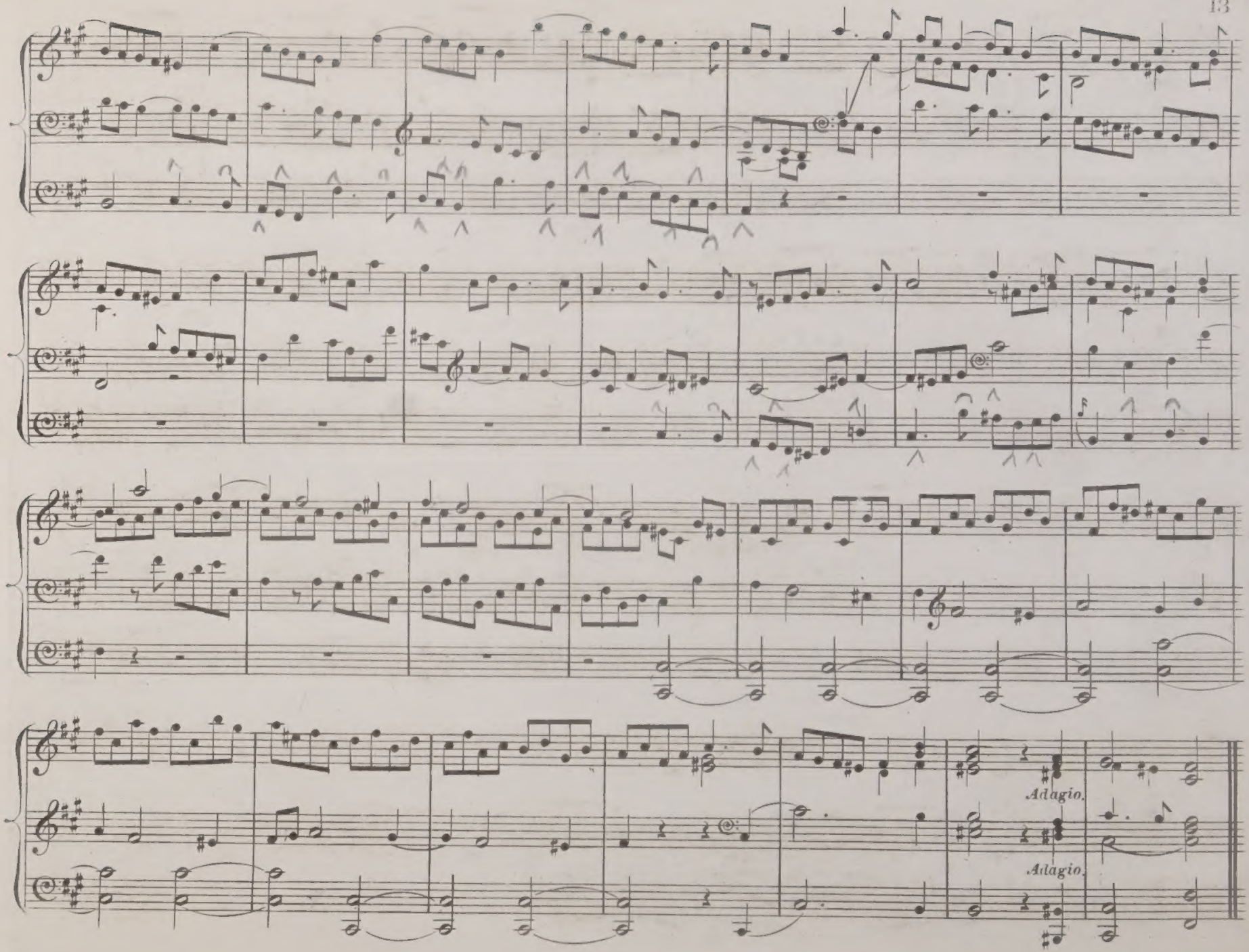
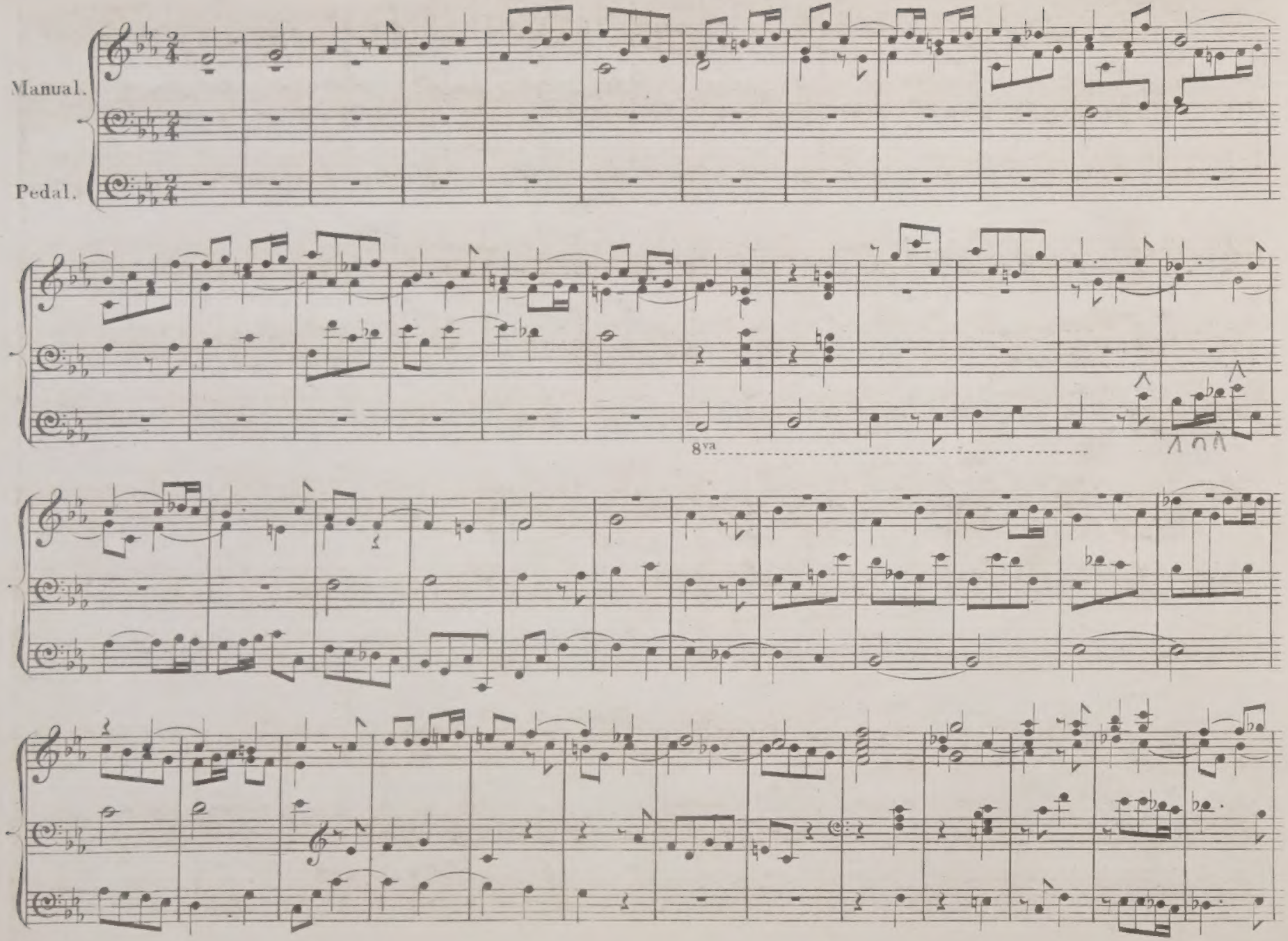



Adagio.
Adagio.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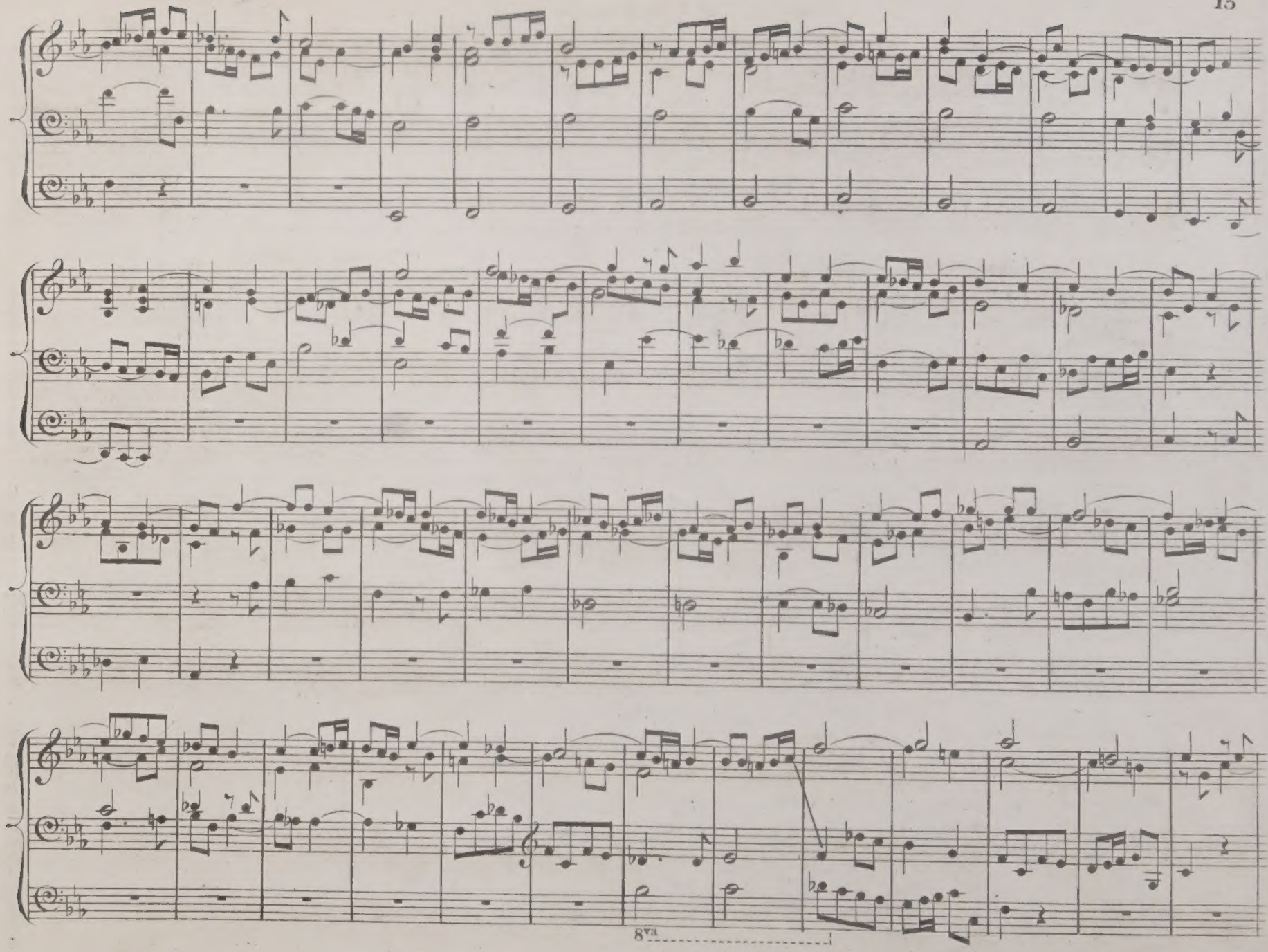
8va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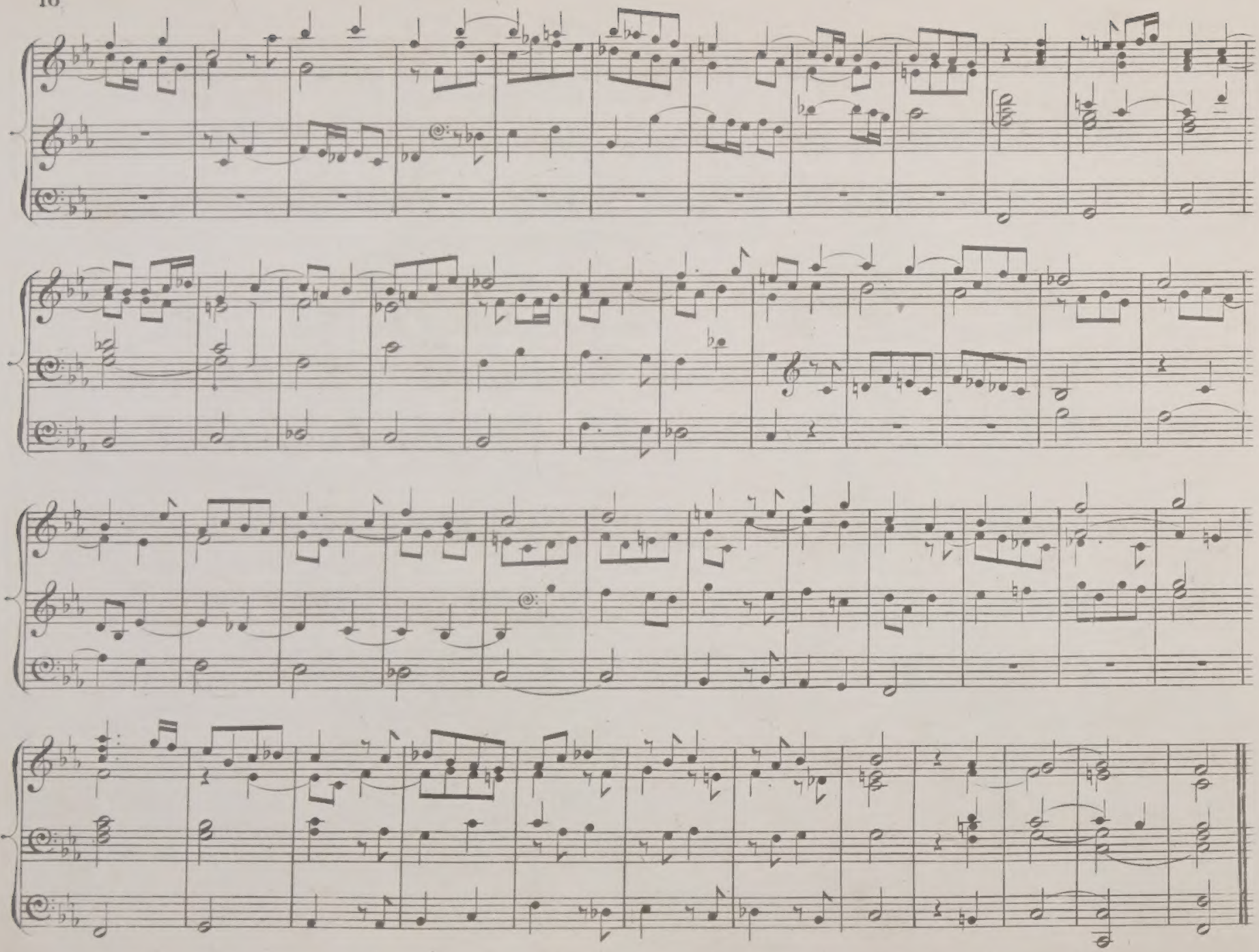


G. F. Handel's

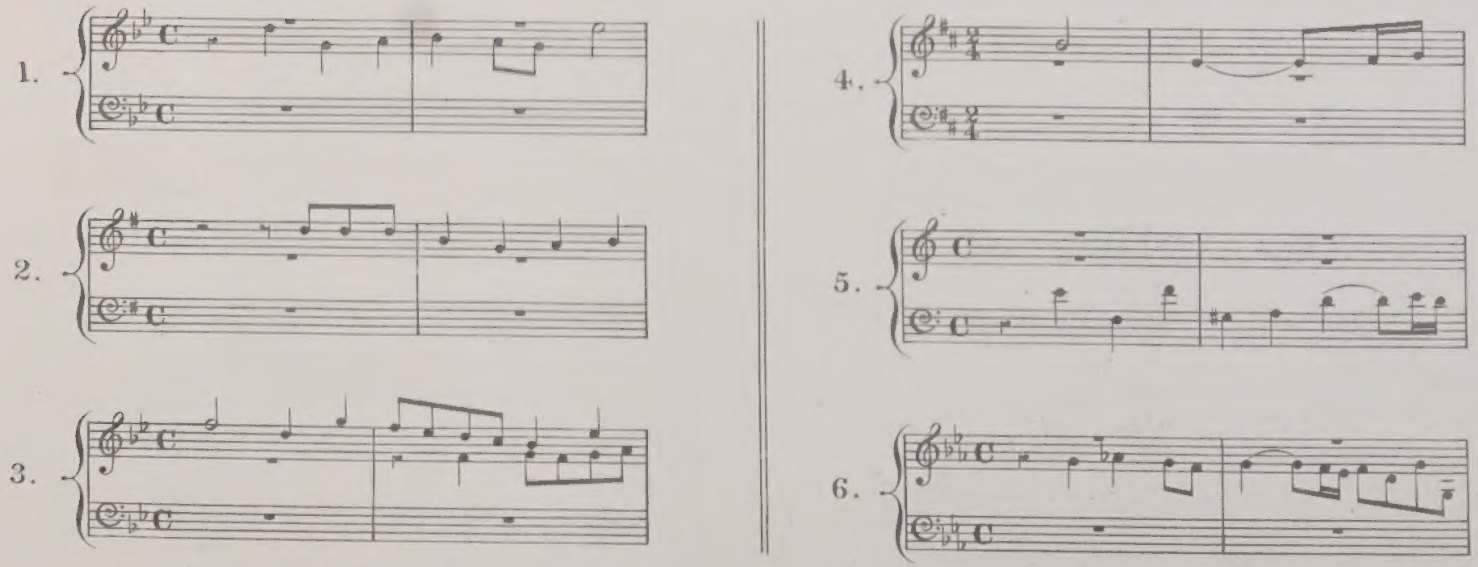
SIX FUGUES OR VOLUNTARIES,

Op. 3.

Arranged for the Organ, with Pedal obligato, by

James Higgs,

Organist of St. Mark's, Kennington.



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PREFACE.

In presenting the *Six Fugues, or Voluntaries*, arranged for the Organ, with Pedal Obligato, it seems necessary, as in the case of the *Five Fugues from the "Suites de Pieces,"* to refer to the difficulty of showing with clearness the several Voices or Parts employed, as Handel in his Harpsichord and Organ Fugues frequently makes one Voice or part rest, as the Bass, for example, and then, after a few bars of thinner harmony, resumes the original number of parts, not by the re-entry of the Bass, but perhaps by the appearance of quite a new and added upper part; this, of course, makes it difficult to define, with absolute exactness, the number of parts in which the composition is written. I have therefore thought it best to forbear, in some cases, from adding the rests necessary to complete the part to the eye, but I have not omitted anything found in the first edition, and have in some few cases ventured to insert a rest before a newly-entering part in order to show it more clearly, and also after a closing voice to define its limits.

For other general remarks, which may assist in the study of these Fugues, I beg to refer to the Preface to the *Five Fugues*, and submit the following particulars concerning varied points of interest in some of the present set.

No. 1, in *G minor*, is a fugue on two subjects. In the twelfth and thirteenth bars of page 3, I have presumed to alter the région of the bass, it having been written by Handel to enter on DD and descend to GG, which was probably the lowest note of his instrument. The whole passage so played, employing all the lowest and heaviest notes of the old short-octave instrument, serves as an example of the facility with which Handel availed himself of every resource at his command to enhance the effect of his performance, and seems an encouragement to this and every effort to fit his works to the more effective and convenient instruments of the present day.

No. 3, in *B flat major*, is on two subjects. Handel, in this fugue, made the bass to enter the first subject by octaves in the eighth bar, but only employed them for the first four notes, making the fourth note (F) to hold as a minim under the quaver figure, which occupies the last half of the ninth bar. In this case it seems probable that Handel abstained from the employment of octaves throughout this portion of his subject from the wants of the BB flat, to which the ear would have been led, and which was not found on short-octave organs.

As the employment of the pedal implies the use of at least one sixteen feet register, the weight of tone which Handel evidently desired will be obtained by playing the pedal in single notes; but if any suppose that the Composer desired a still greater prominence, they may play so much as is indicated above with octaves on the pedal.

No. 4, *in B minor*, is a fugue on two subjects. The appearance of the second subject does not take place at once, as in the first and third fugues, but its entry is delayed until the twenty-sixth bar of page 13. The early part of this fugue furnishes some very interesting examples of the "stretto" on the first subject. In the fourteenth bar of page 12, at the point of one of these shortened entries, is a somewhat curious inversion of the ascending sixth of the subject, which gives a descending third, and makes the subject to end in a region an octave lower than that in which it commenced. This altered and free form of the first subject is elsewhere employed in the course of the fugue. In the twenty-sixth bar of page 13, the second subject, in quavers and semiquavers, appears. It is answered in the thirtieth bar of the same page by contrary motion, and a few bars further on the first and second subjects again appear together.

Pages 14 and 15 afford still further examples of the "stretto:" in the middle of the fourteenth page, the second subject appears simultaneously in the extreme parts, by contrary motion, and in the fifteenth page we have both subjects very ingeniously combined. In short, the whole of this masterly composition will amply reward the closest study, by discovering the highly artificial structure of one of the most delightful fugues to hear or to play.

In the twenty-sixth and following bar of page 15, I have ventured to continue the dominant pedal, F sharp, although in all the earlier editions it is interrupted by the bass part skipping upwards for two bars. The notes F sharp and C now appear as an added part, inserted for the manual. Notwithstanding the irregularity in the treatment of this added part, the effect seems good; while the effect of making the pedal part to rise to the higher F sharp, would be to call for a note but seldom found even in the largest and most complete instruments, and a far more serious objection would be the very undesirable inversion that would result by the employment of the sixteen feet tone for these notes. The omission of the two bars of pedal is a possible —but, I think, undesirable—alternative.

No. 5, in A minor.—Concerning this fugue, and its resemblance to the chorus, *"They loathed to drink,"* in *"Israel in Egypt,"* much has been said, and may be said. An examination of the two compositions shows, that the organ fugue consists of twenty-three bars, and the choral fugue of forty-two. When compared, the first fifteen bars are found to agree with almost absolute exactness. The chorus then pursues its way for nine bars, and the organ fugue for thirty-four, when an identity between the two works again begins, and lasts for eight bars, and a strong *resemblance* continues for three or four bars more. Handel not unfrequently appears to have availed himself of his previous compositions by incorporating them into his later and larger works; but the condensation of the larger into the shorter work (the Organ Fugues were produced in 1735, and Israel in Egypt, in 1738,) seems to imply a kind of employment in which it is hard to imagine that this great inventor engaged; and I rather incline to the opinion, that, blessed with a retentive memory, he had such a recollection of compositions which he had already written down with his own hand, that, without labour, perhaps without intention or consciousness, he reproduced his own previously expressed ideas. And may not this surmise satisfactorily account for the use which he occasionally made of the ideas of others?—for I think there can be no question that he must have read and probably transcribed many of the works of his predecessors; and the doubt has crossed my mind in the study of these fugues —whether this very fugue may not, after all, be the composition of C. Kerl. The internal evidence on which I ground this conjecture is perhaps not very considerable, apart from the recollection of a small parchment-covered manuscript (from the library of the late J. Stafford Smith), which was in my possession for a few days. This MS. contained Canzones, Gigues, and other compositions for the Harpsichord, from the pens of C. Kerl, and two other but little known composers. Among the compositions was a canzone which was identical with the chorus, *"Egypt was glad,"* except that the first bar of the subject was broken into eight quavers, instead of the minim and two crotchets used in the chorus; a double bar, with repeats, after the manner of a

harpsichord suite, occurred before the introduction of the phrase to which the words "*for the fear of them fell*" are given in the chorus, and the whole concluded without the ritornello that occupies the three last bars of Handel's chorus. This composition engaged my attention so much, that I regret not having more closely examined another fugue in the same MS. against which was pencilled the words, "*They loathed to drink.*" I remember that it was in A minor. On comparison, I discovered that it did not agree with the chorus, except for the first few bars, and I unfortunately dismissed it from my attention without comparing it with the organ fugue, with which it is more easy to suppose it agreed, than to imagine it a distinct work. I ought to add that the MS. was old, and written on apparently foreign paper.

I shall be sorry if this note seem in any way a disparagement of Handel's invention or integrity, for I rather regard his so-called plagiarisms as so many unconscious compliments paid to the authors of those compositions, which, by reason of their great excellence, he mistook for his own.

Had the object of these observations been to direct attention to the many beauties of these fugues, the second and sixth would assuredly not have been passed over in silence; but the intention has been chiefly to notice the very few and slight alterations which were deemed necessary to adapt these compositions to Pedal Organs.

Concerning the mode of treatment in the performance of these fugues, I think they will generally be found effective if played on the great organ, full to fifteenth, or full to sesquialtra, if this mixture describe well.

With regard to the double diapason, it is better omitted if its employment assimilate the tone of the manual too much to that of the pedal, which is often the case when the double is too strong. I would also advise the omission of the double in those cases, all too frequent, when, instead of helping to combine the several varieties of tone into one broad massive whole, it stands apart, as oil on water, and will not mix, but only gives an under murmured sub-echo to the music which is played. This becomes very offensive in the performance of real part music.

The pedal part will be effective if played on the sixteen and eight feet tone, coupled to the great organ. If the organ furnish a sixteen feet reed, soft in tone and of ready articulation, its addition to the pedal will impart an individual character, which must, however, never be obtrusive.

In suggesting the time for the performance of these fugues, I have indicated it, both by Maelzel's Metronome and by the length of a pendulum that will beat at the required rate. It may be useful to mention, that the graduated numbers on the pendulum of Maelzel's Metronome indicate the number of beats per minute, and that an easy calculation will enable any one, by the use of a watch, to obtain the information, as to the time of a composition, conveyed by the metronomic mark.

Rule I.—Multiply the number of bars in the entire movement by the number of metronomic measures in each bar, and divide by the metronomic figure; the result will be the time in minutes that the work should occupy.

Rule II.—Divide the metronomic figure by the number of metronomic measures in each bar; the result will be the number of bars that should be performed in one minute.

Suggested metronomic rates of the six fugues.

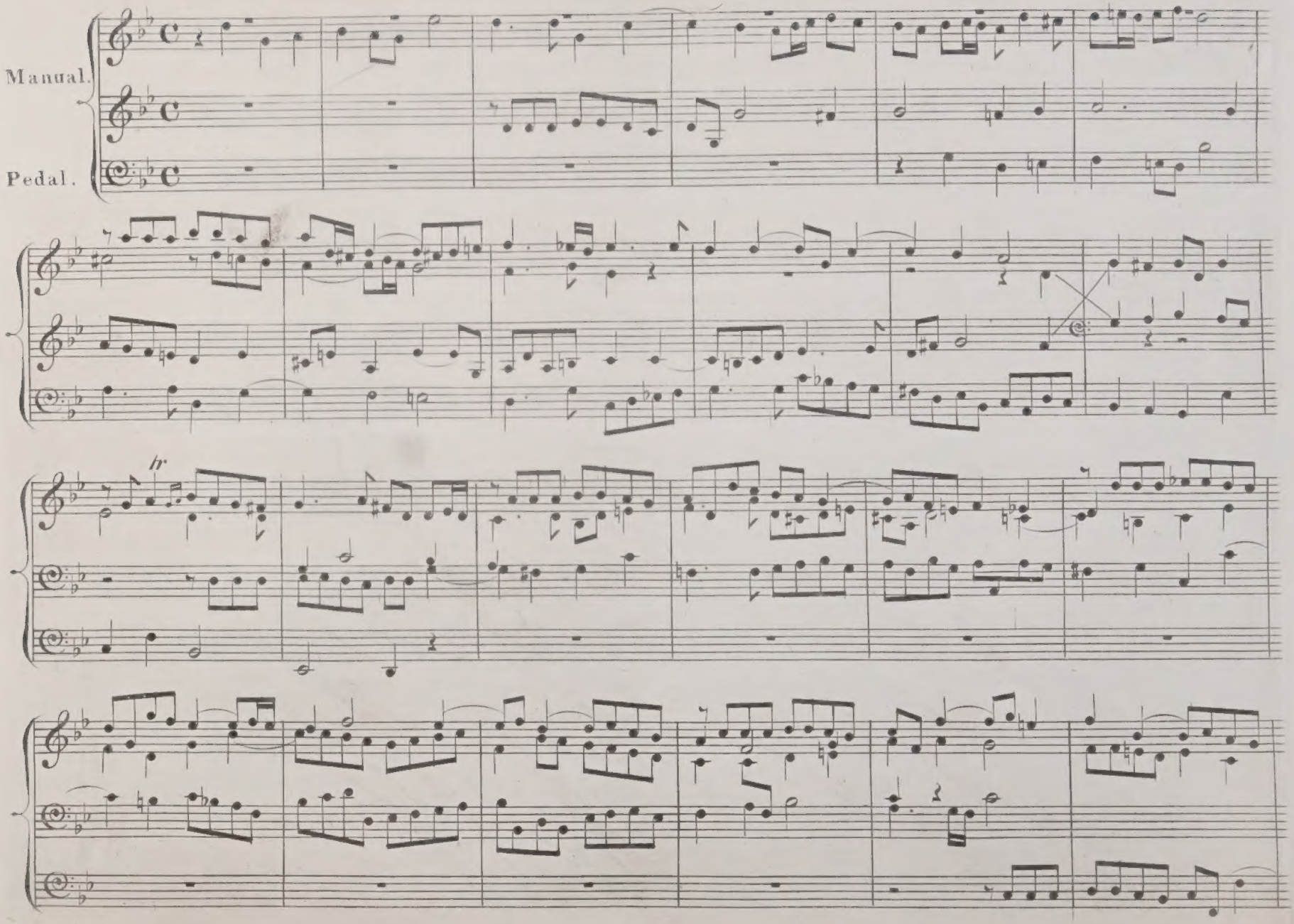
Rate by Maelzel's Metronome.	Length of Pendulum in inches.	Number of Bars.	Time.	Metronomic Measures in each Bar.	Process by Rule I.	Time of Performance in minutes.
No. 1. ♩ = 76	24½	70	C	4	$\frac{70\times4}{76}$ =	3¾ +
„ 2. ♩ = 92	16½	124	C	4	$\frac{124\times4}{92}$ =	5⅓ −
„ 3. ♩ = 92	16½	78	C	4	$\frac{78\times4}{92}$ =	3⅓ +
„ 4. ♩ = 80	20	185	¾	2	$\frac{185\times2}{80}$ =	4⅝
„ 5. ♩ = 66	32¼	73	C	4	$\frac{73\times4}{66}$ =	4½ −
„ 6. ♩ = 80	20	63	C	4	$\frac{63\times4}{80}$ =	3⅛ +

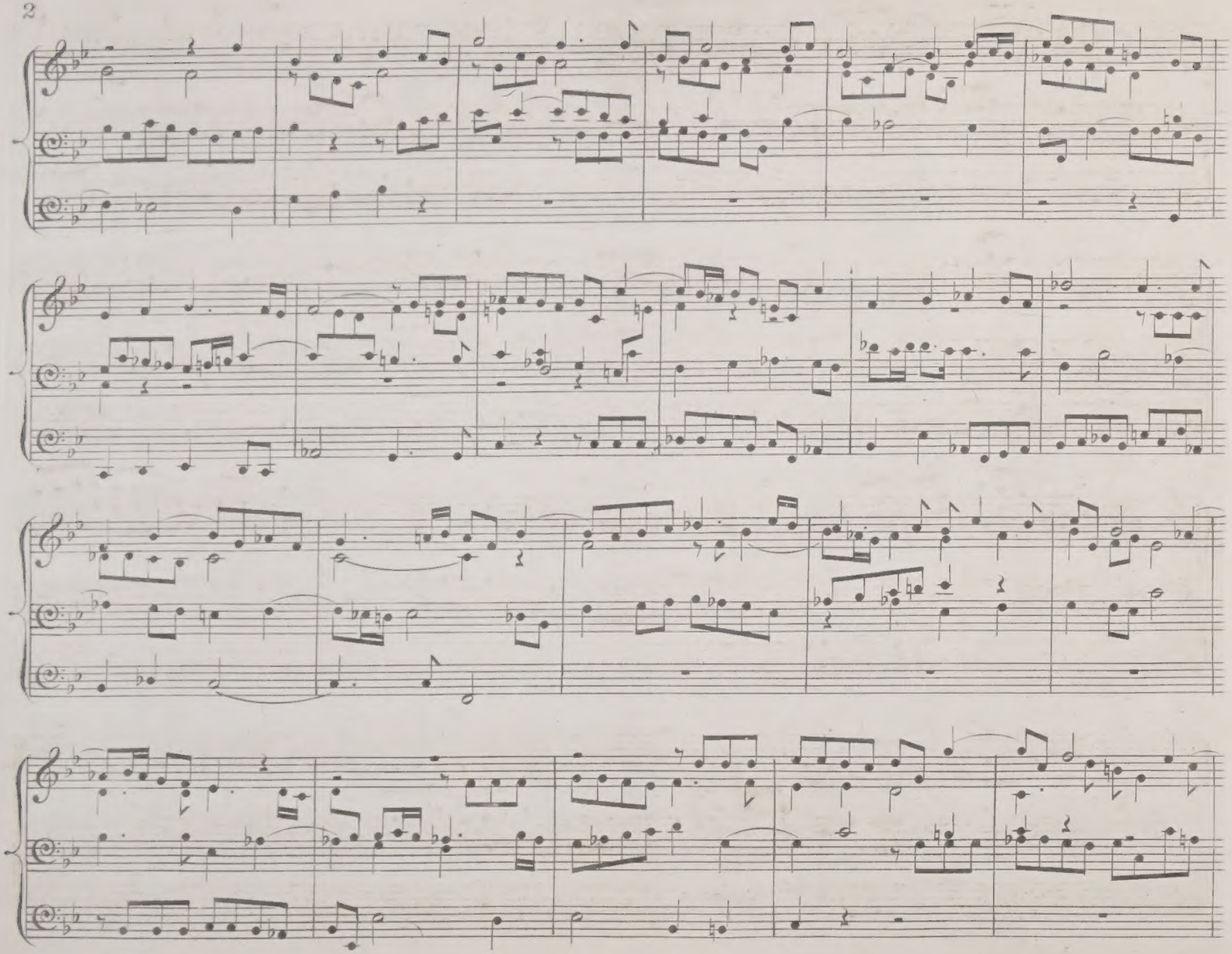
It is not intended by the above table to convey an impression that these or any fugues are to be *ground out* as by machinery, with painful precision and almost cast-iron rigidity, but only to show the rate of the music, and the means of ascertaining the rate of metronome-marked music without the use of that instrument.

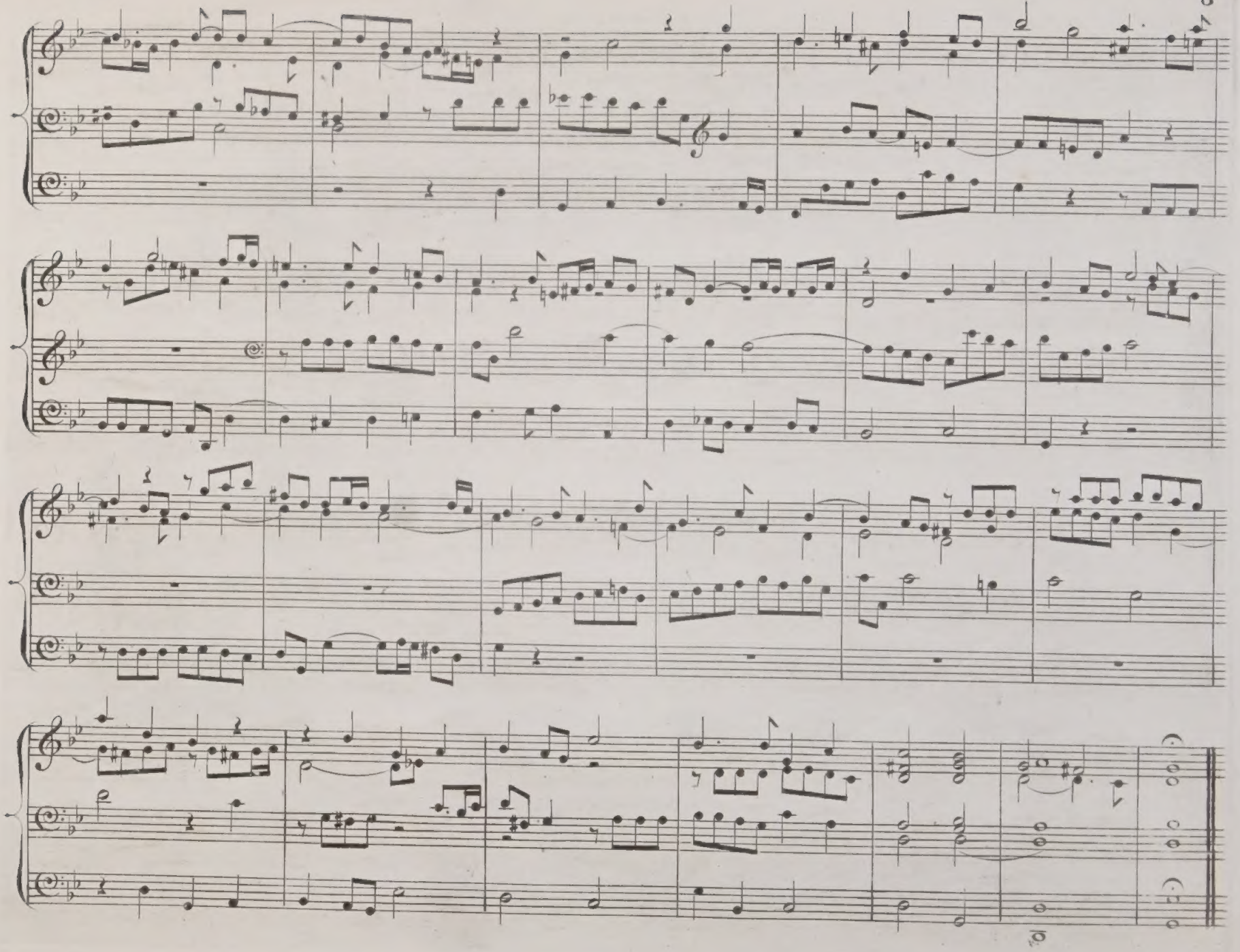
JAMES HIGGS,
Organist of St. Mark's Church,
Kennington.

50, *Camberwell New Road,*
January, 1863.

FUGUE I.







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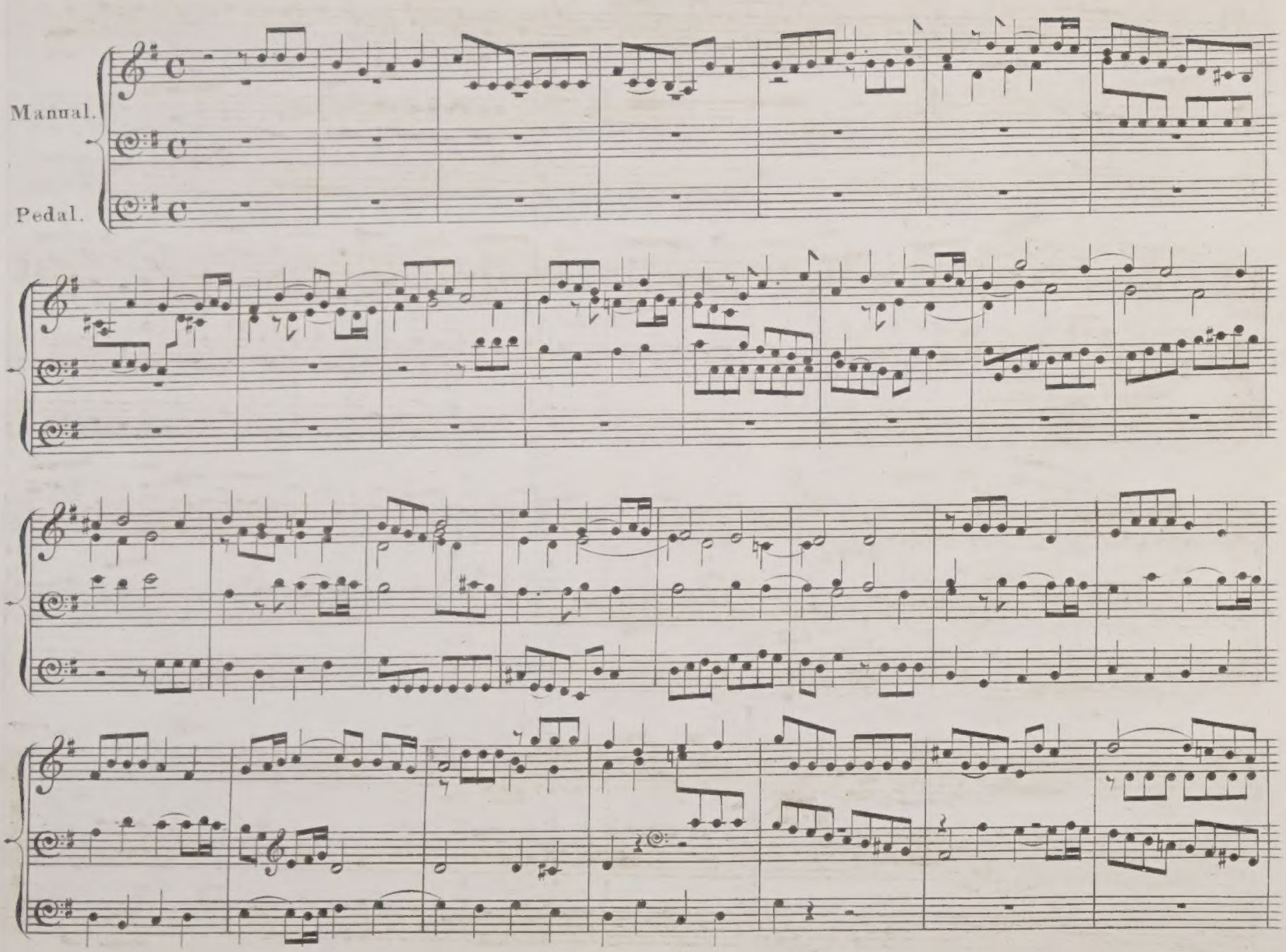

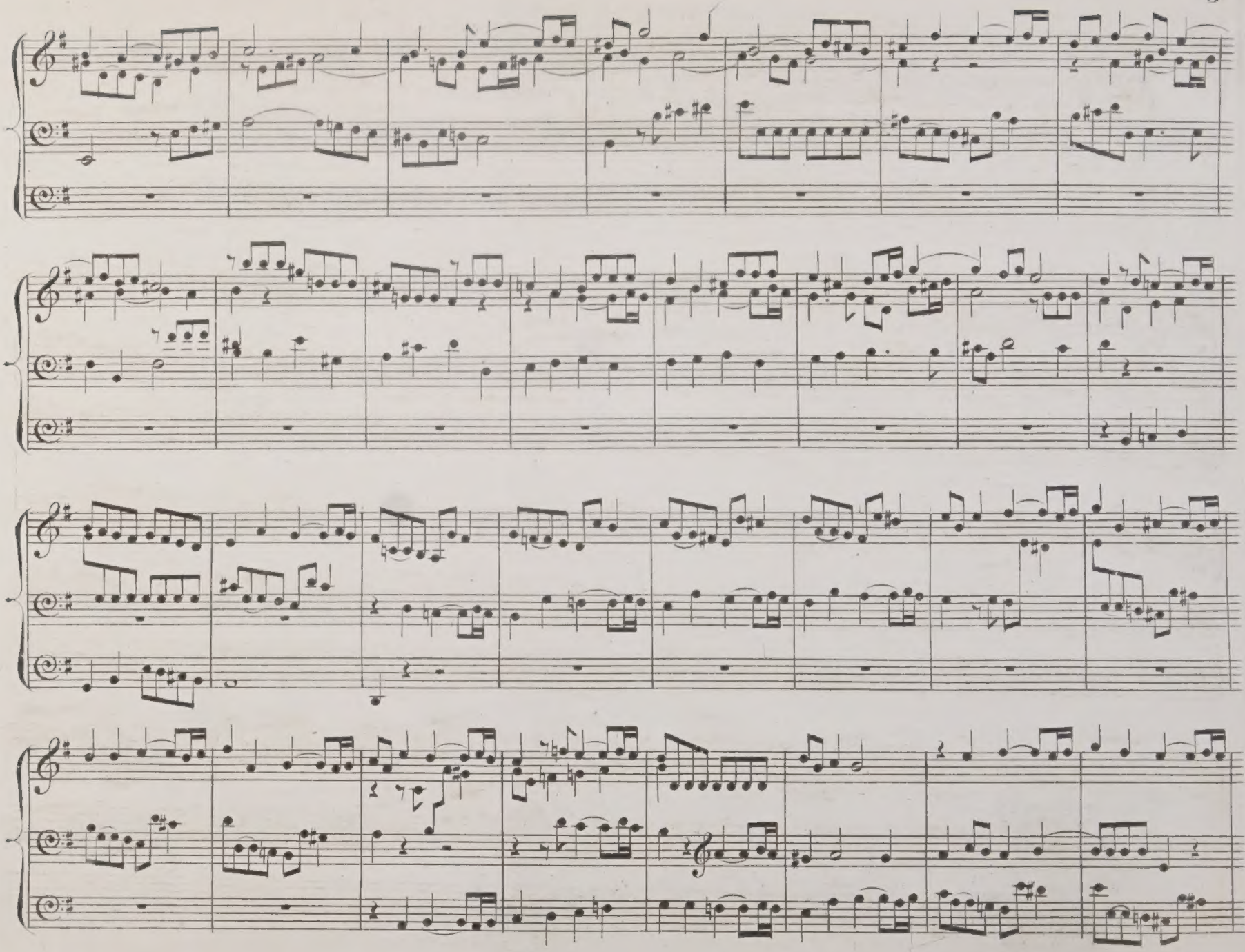

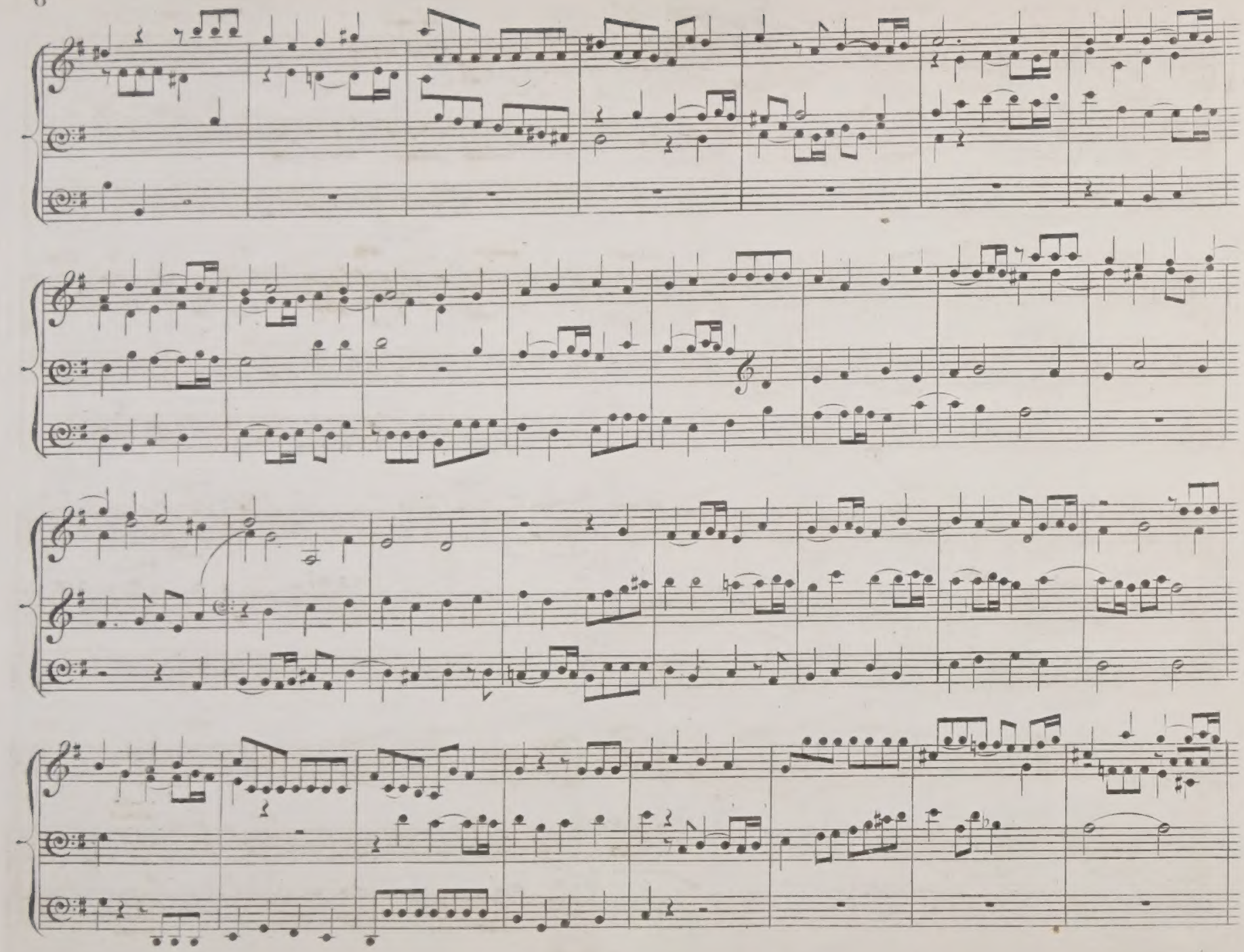

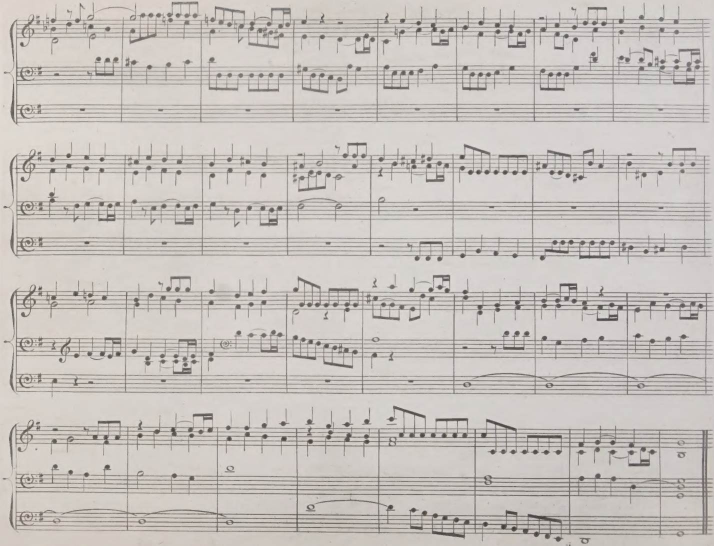

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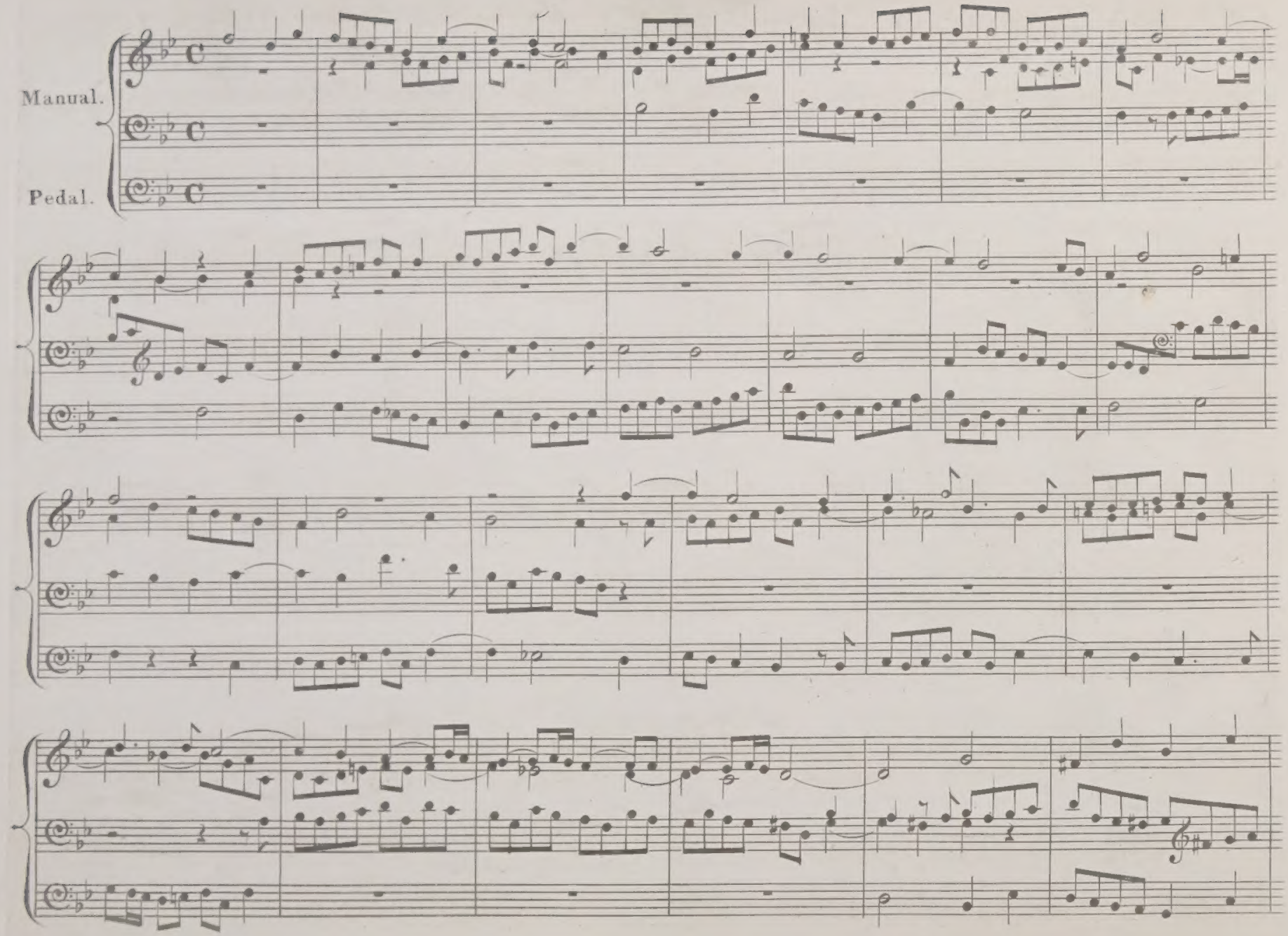

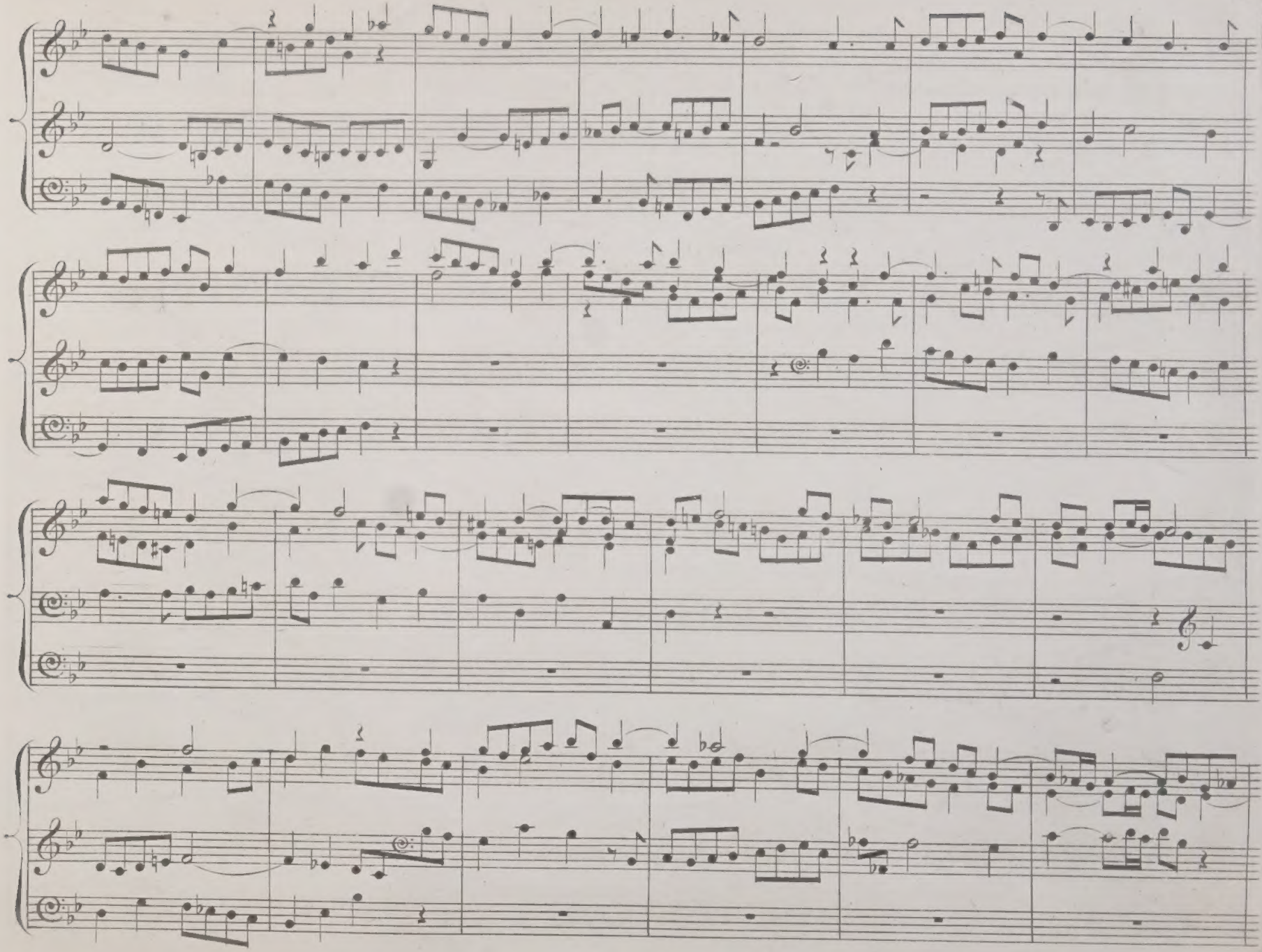

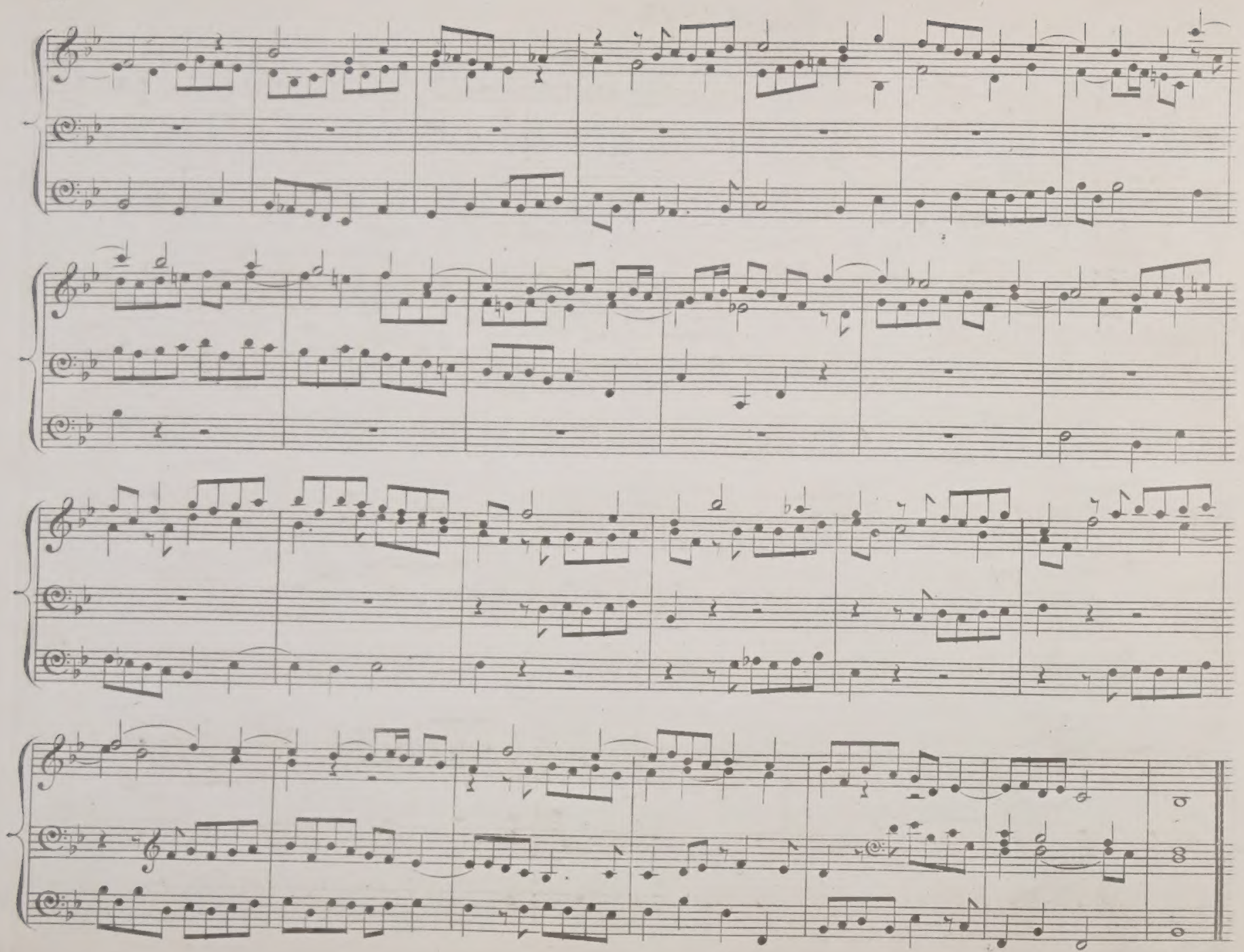

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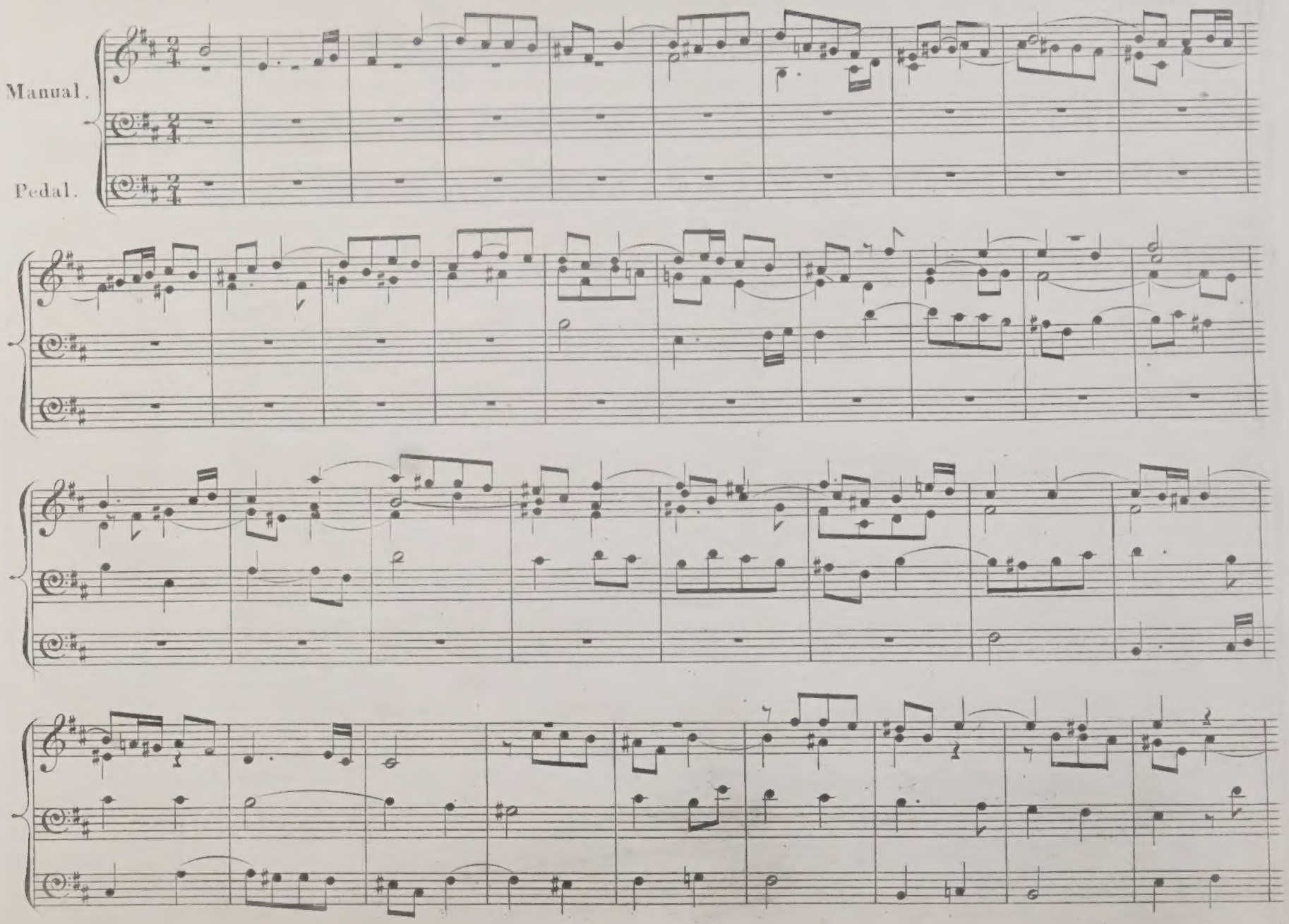

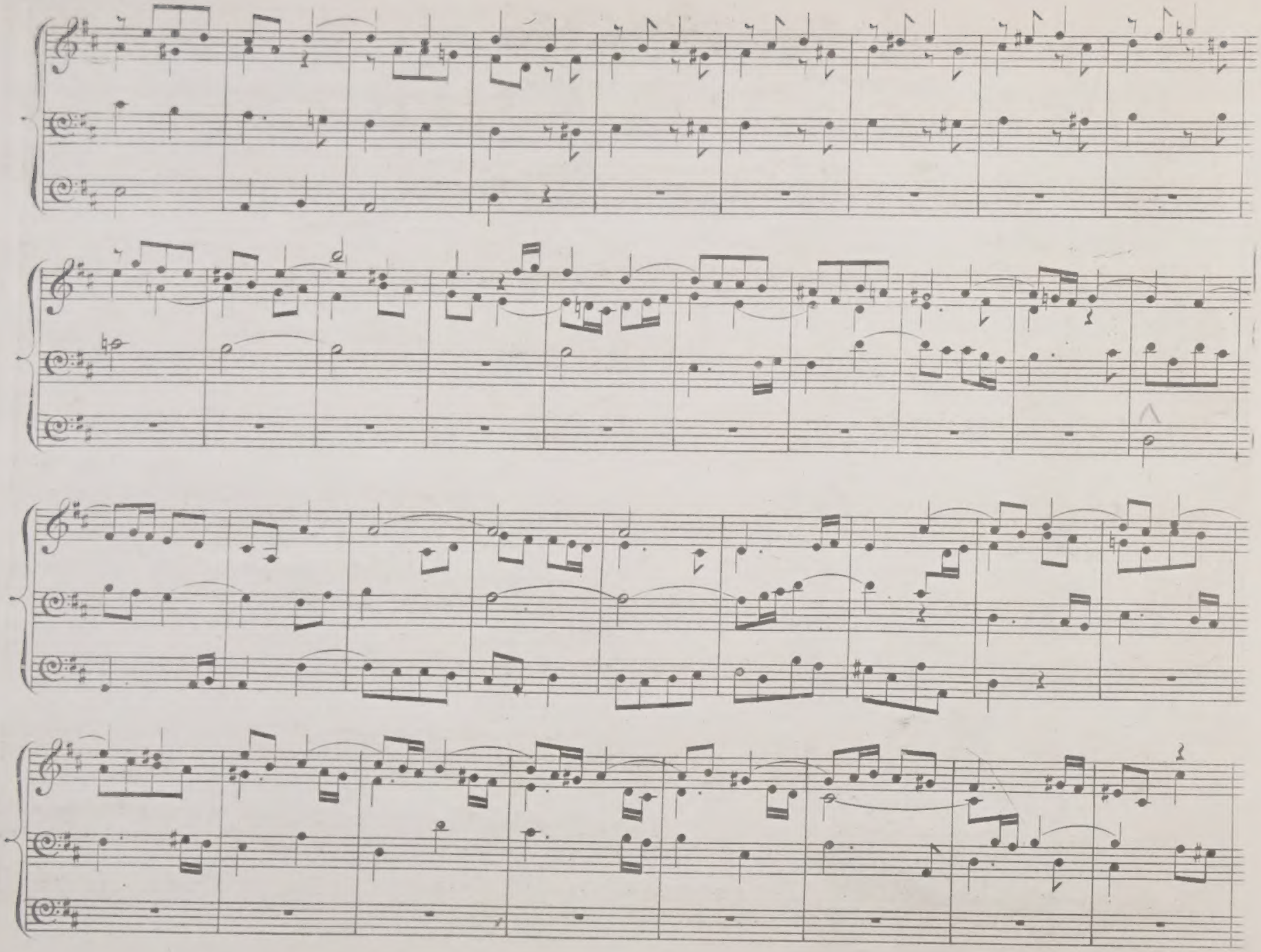

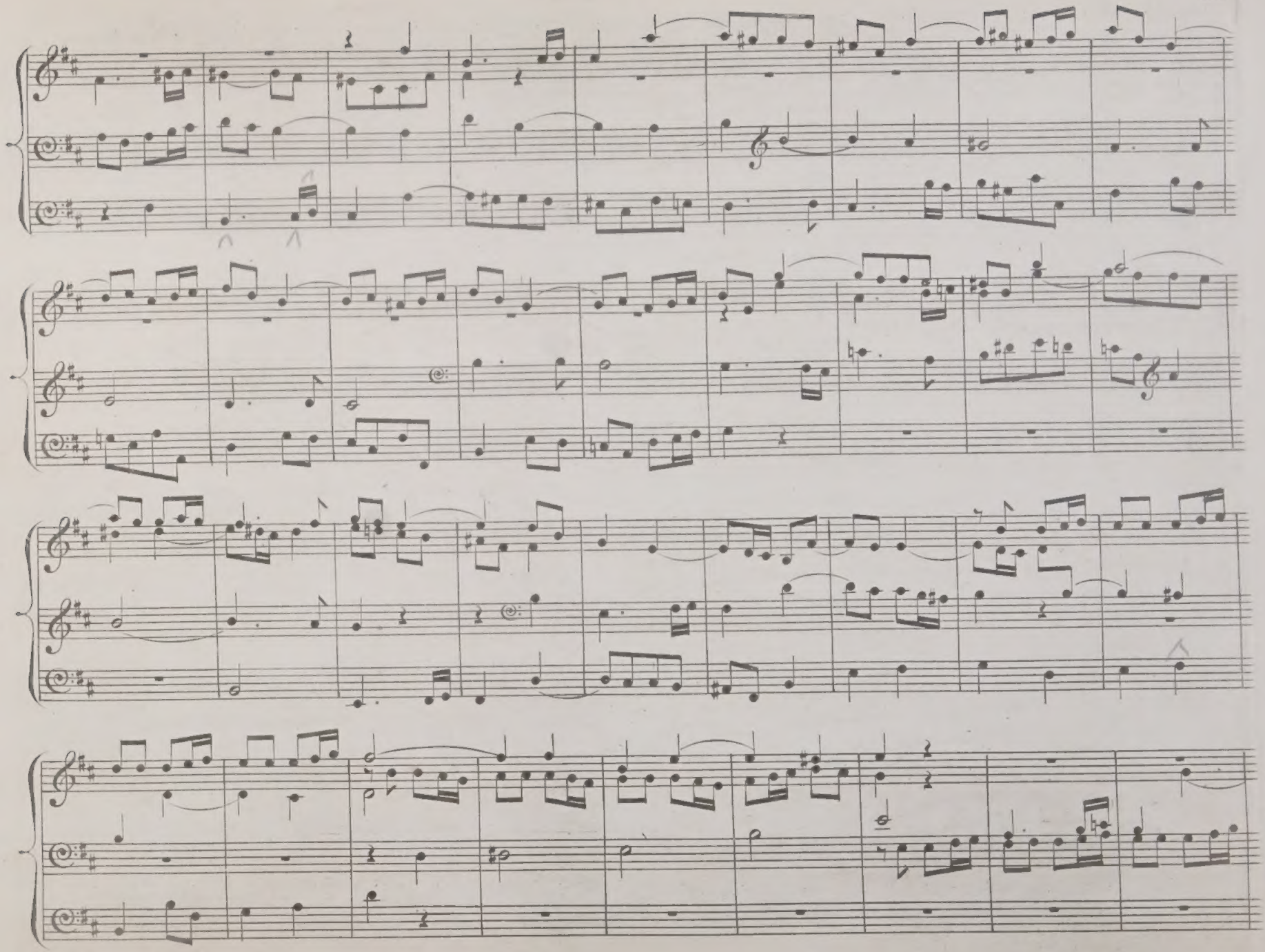

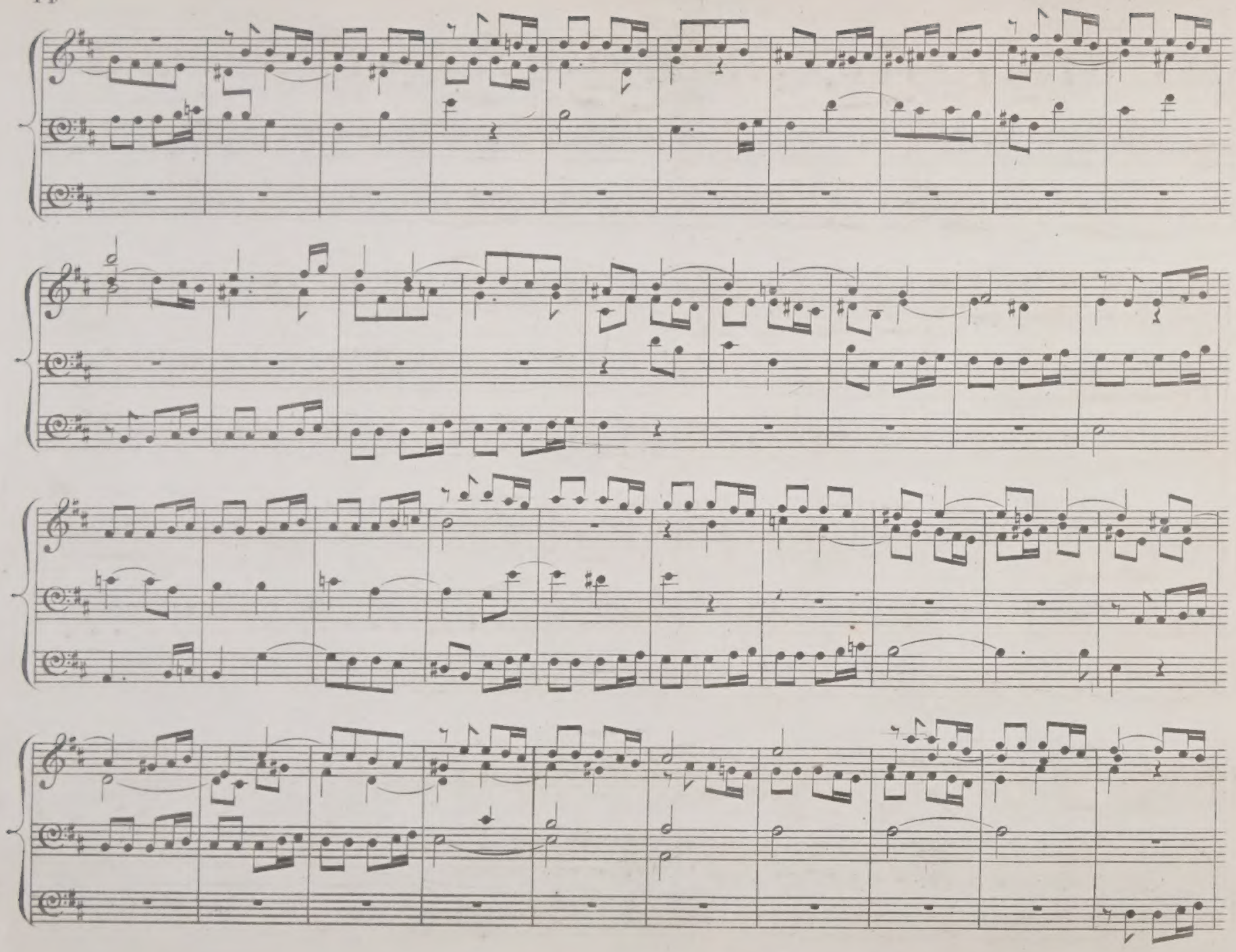

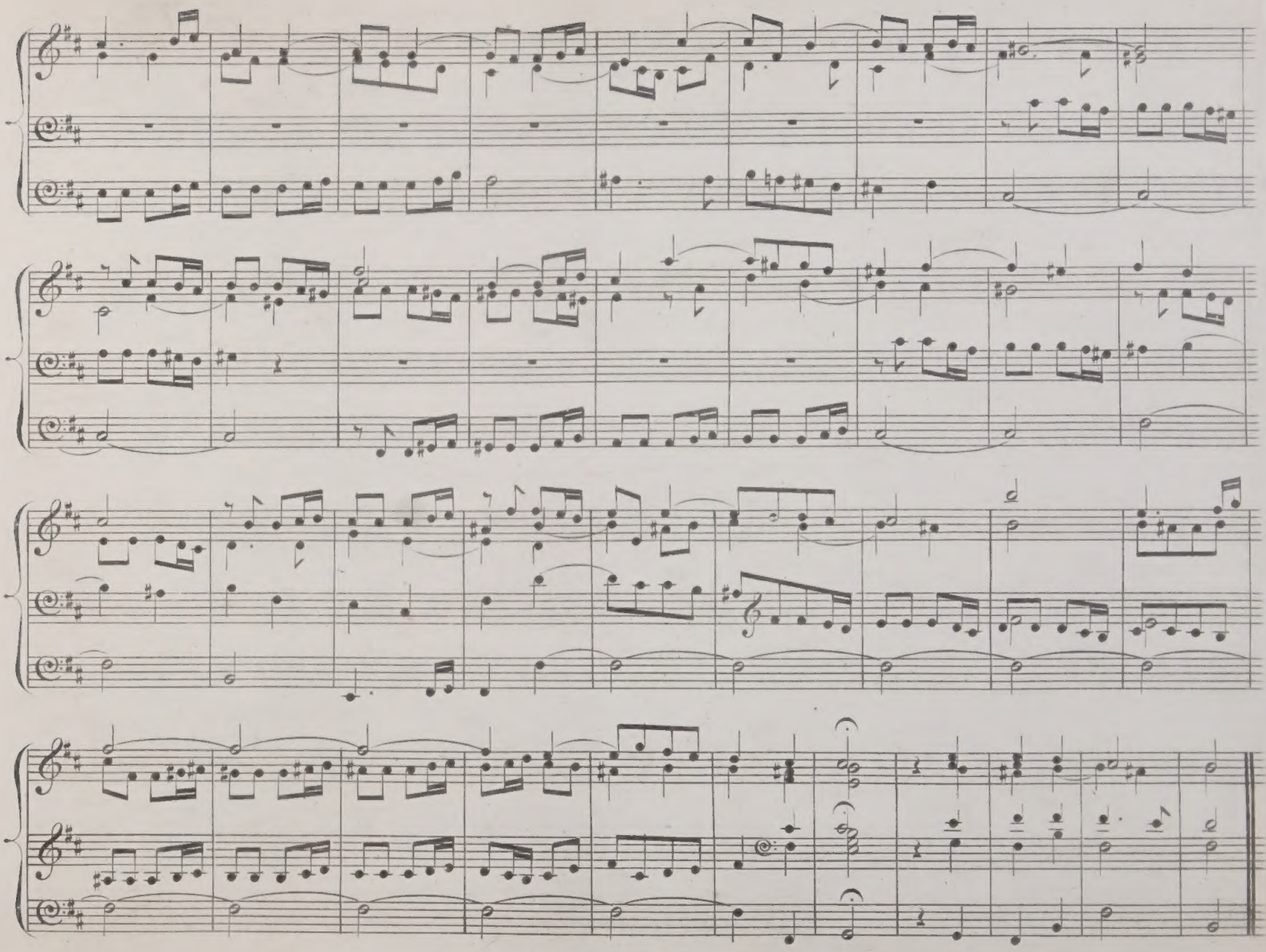

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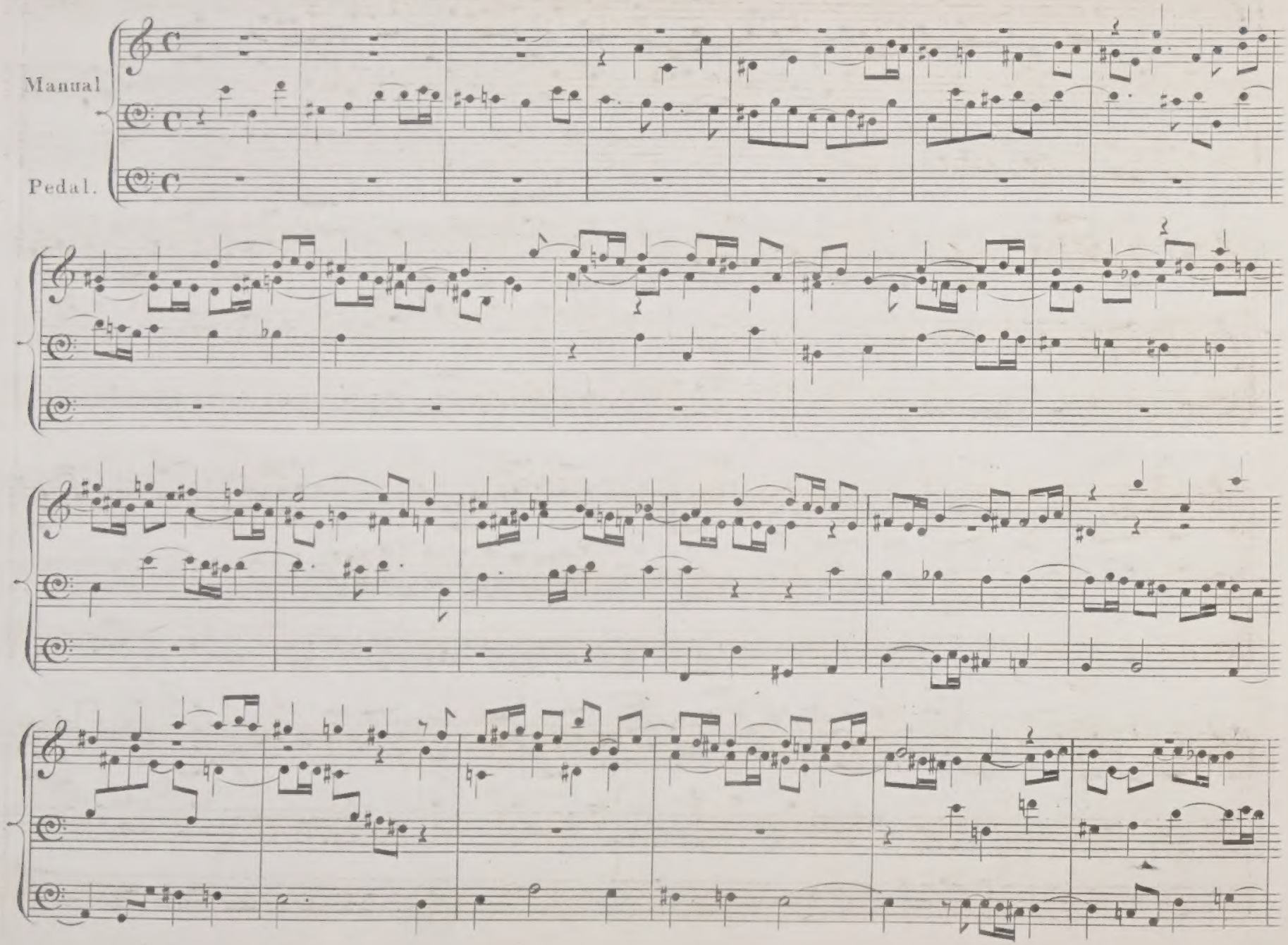

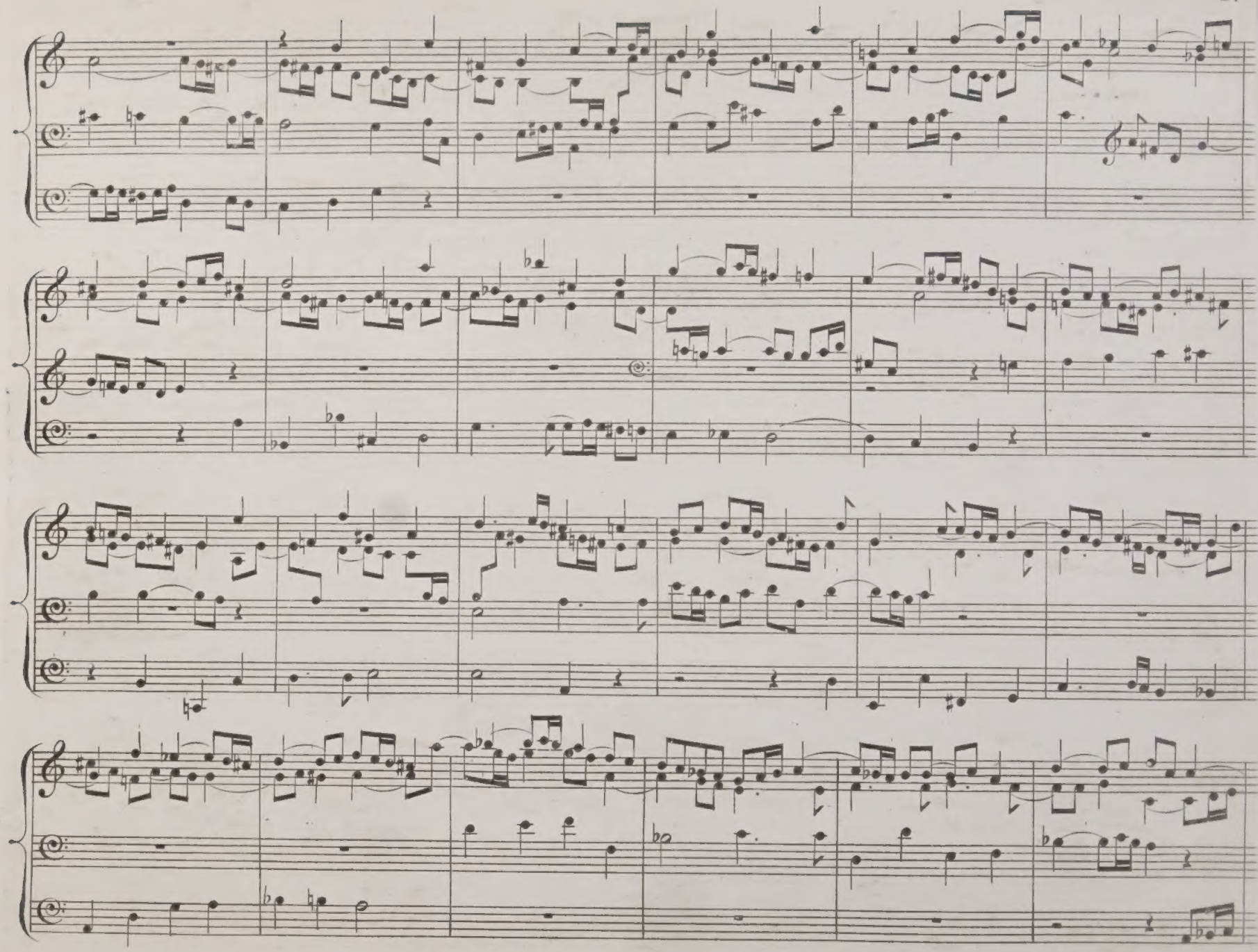

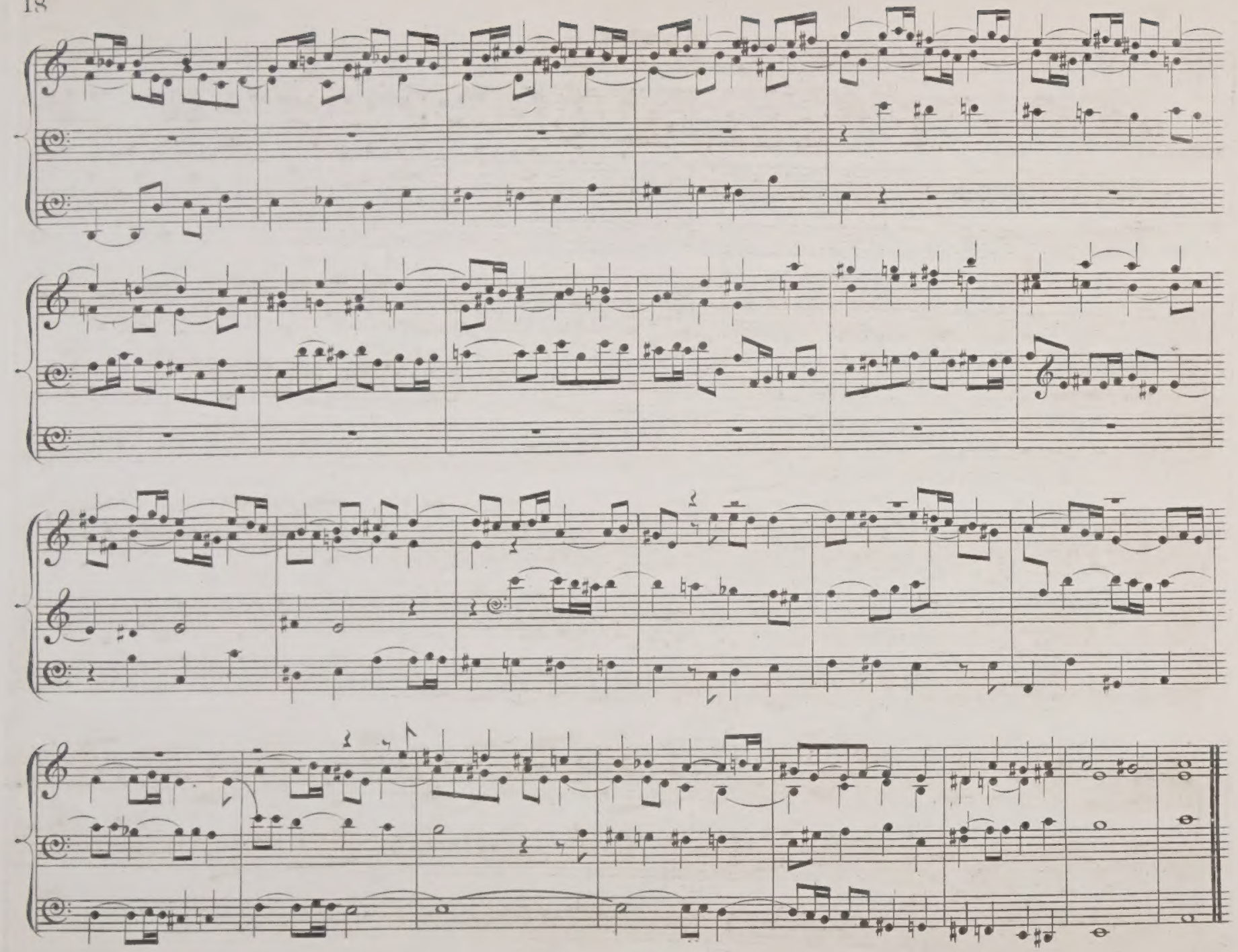

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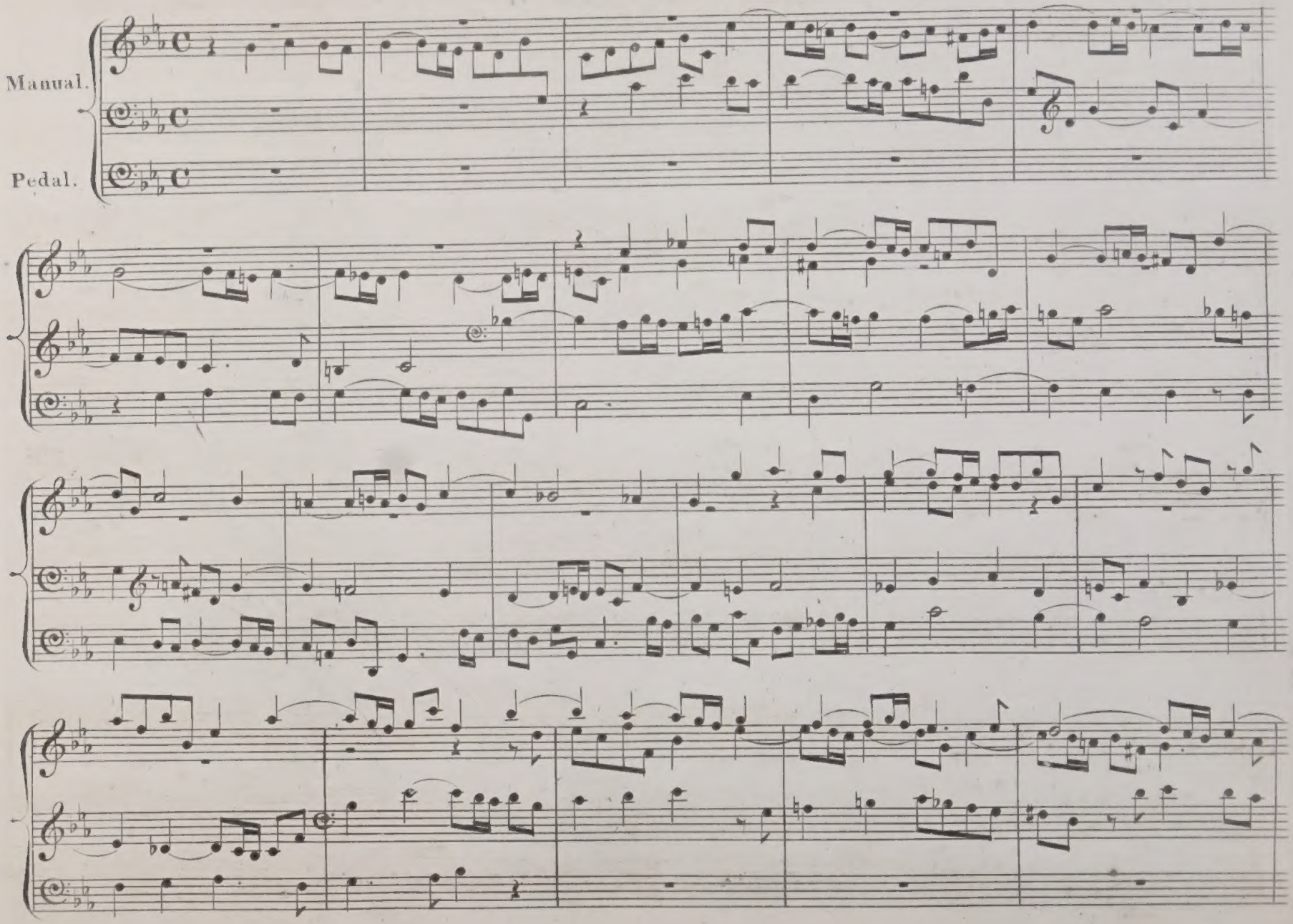

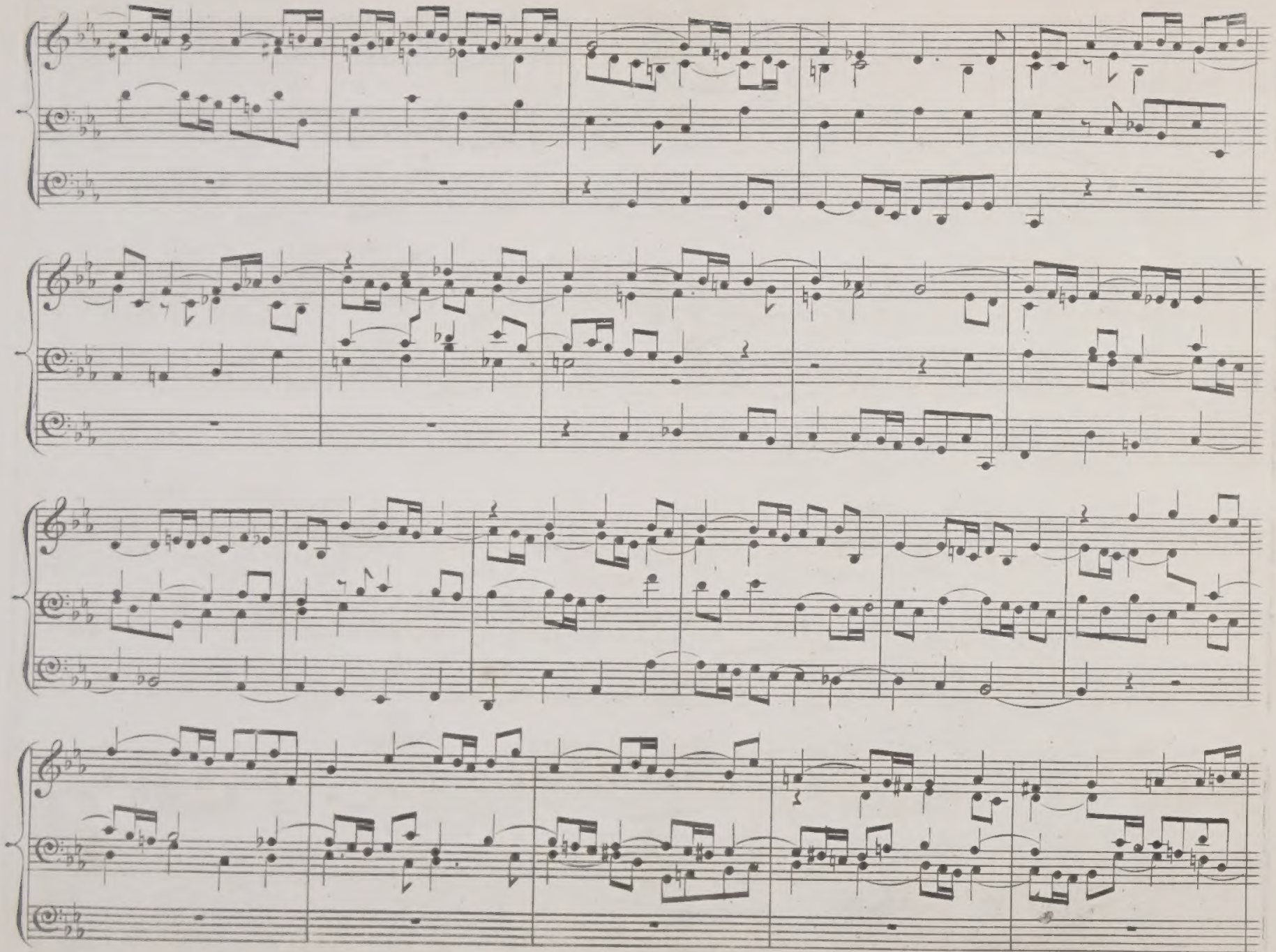

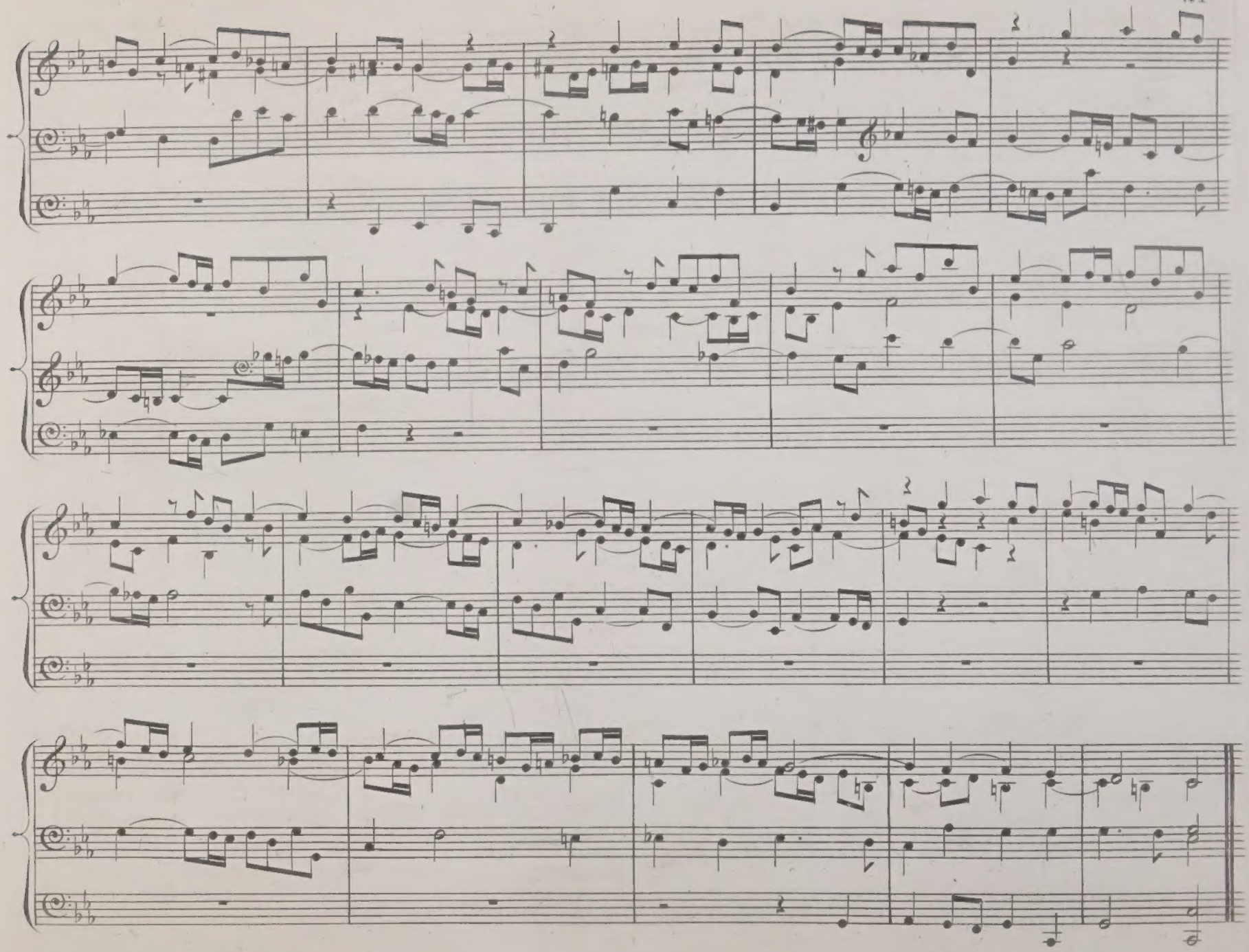

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